

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 10 SUPPLEMENTARY PAGES,  
{ INCLUDING 2 COLOR PLATES.



PHOTOGRAPHED BY FREDERICK HOLLVER, LONDON.

PORTRAIT. AFTER A WATER-COLOR BY THE LATE ALBERT MOORE.

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## MY NOTE-BOOK.

*Leonato.*—Are these things spoken or do I but dream?  
*Don John.*—Sir, they are spoken, and these things are true.  
 —Much Ado About Nothing.



HERE has seldom been a lot of pictures offered at auction in this country so overrated by the newspaper press as those of Mr. David H. King, Jr., sold at Chickering Hall on the evenings of February 17th and 18th. The extravagant praise of the "collection" brought to New York intending buyers from Philadelphia and other cities more distant, and the local attendance at the American Art Galleries, where the pictures were on view, was phenomenally large. If all had been as represented, undoubtedly the sales also would have been phenomenal; for there was a marked eagerness to buy before the pictures were seen. But connoisseurs, after a cursory glance at the walls, took in the situation. Evidently something was wrong, and those from whom most was expected either stayed away from the sale or went to it merely from curiosity. The 161 pictures brought \$272,705, and at these figures Mr. King came out a heavy loser by the transaction. To arrive at the cause of the failure is not a difficult matter.

As it stood about a year ago, the King gallery contained many fine paintings, some of which had increased greatly in value since the owner acquired them years ago. But he undertook to "strengthen the collection" for the purpose of making what is known as an "important sale." With this view he added greatly to the number, but used poor judgment indeed as to the quality of his new purchases. With few exceptions, the "examples of the early English school" were but refuse from the picture markets of London and New York, and the "old masters," to which some of the most famous names were attached, were, although more costly, not a whit more authentic. All this was bad enough; but even in the Barbizon group, which was supposed to be the strongest part of the original collection, there was an admixture of doubtful—and some more than doubtful—canvases. The consequence was that nearly everything suffered at the sale. The Corots, as a rule, were fine, but they did not fetch high prices. The exquisite "Souvenir de Normandie" (No. 130) brought \$6700, which, it is true, showed a profit above the price Mr. King paid Schaus for it (\$4950) in 1891 after the Seney Sale, where the former bought it for \$4500; but such a canvas would not have been dear at \$8000. The "Chemin borde de Saules" (No. 134) at \$4300 was a bargain; so was the delightful early "Trouville" (No. 89), for which Mr. A. A. Hutchinson paid \$1125—in Paris it would probably bring 8000 francs; so was the interesting "Intérieur" (No. 93), which Boussod, Valadon & Co. were allowed to snatch for \$1175, and which they might sell at double the price without being extortionate; and "Le Lac" (No. 105), which fell to Mr. F. B. Jennings for \$1925, surely was cheap enough. The Daubignys, excepting the beautiful "Evening on the Oise" (No. 131), knocked down to Delmonico at \$3400, could do little credit to any collection. For Diaz's "Gypsies in the Forest," Knoedler paid \$4350—a fair price; three other pictures credited to the same artist brought respectively \$550, \$775, \$1025—certainly all they were worth.

THE very liberal price, \$17,250, was paid by Mr. Oehme for Troyon's "Driving Home the Flock"—on an order, presumably; Mr. F. L. Loring gave \$1850 for "Turkeys" (No. 95), and Mr. L. G. Tewksbury \$1100 for "Sheep" (No. 107), both attributed to the same artist. The Dupré called "Noontime" (No. 109) was knocked down to Avery for \$1750, and the palette-knife "Marine," naively credited to that painter, went for \$725 to a mysterious "Mr. George." Pictures by Detaille, De Neuville, Lambinet, Van Marcke, Pasini, Rico, Cazin, Lhermitte, Roybet, and others as deservedly popular were, for the most part, sacrificed. Herman Linde paid \$3500 for "The Bather," a poor example of Bouguereau. Mr. Preyer paid only \$1000 for J. Maris's beautiful "Ploughing in Holland," and three capital

examples of Mauve, Nos. 77, 133, 138, went respectively for \$6675, \$5900, and \$5200.

THE little "Turner," which sold for \$9800, "to go to Philadelphia," was apparently one of the sketches made for the engraver of "Rivers of France." The large canvas, "Off Dover Cliffs," by Chambers, might more or less plausibly have been credited to the great Englishman as an early example of his work—or at least a Cotman. The forbearance of the cataloguer in this solitary instance must be recorded to his credit. Surely he has much to answer for in attributing to Holbein, Clouet, Porbus the elder and Porbus the younger, Lancret, Greuze, Rembrandt, and Drouais the canvases boldly assigned to them. Most of these are said to be from "the Gavet collection." Mr. Gavet is undoubtedly a connoisseur and a gentleman of reputation. If he will admit that he ever authorized such a statement, I shall be greatly surprised. I take this occasion to say, as a matter of record, that the "Portrait of Isabella of Austria" in the King collection is not—as last month I assumed to be the case, before seeing these pictures—the superb painting I saw in Paris last summer in Mr. Gavet's house.

It only remains to say that so far as the auctioneers are concerned, the sale seemed to be eminently a fair one. The pictures apparently were all sold. If so, too, were some of the buyers, it cannot be said that they themselves were blameless. One cannot reasonably expect to get a Holbein for \$1900, a Clouet for \$2000, or a Rembrandt equal to the "Doreur"—as some persons declared the "John Asselyn" to be—for \$11,000. Now that I look at the last two quoted words, there seems to be something amusingly suggestive about the combination. Surely this cannot be an intentional reflection upon the judgment of the buyer!

"THE death of Hoppner leaves me without a rival," Lawrence wrote to a friend in 1810, and when one compares the brilliant yet mellow painting of the former with the showy, meretricious coloring that characterizes most of the work of Sir Thomas, it is easy to understand how there was plenty of room for rivalry between these once fashionable artists. But with all its richness, Hoppner's coloring seems to me somewhat heavy, and, as a rule, his drawing has neither the correctness nor the grace of line that contributed so much to the stylishness which is the chief charm of Lawrence's portraits of the ladies and children of his day. Pretty much the same criticism would apply to the work of Sir William Beachey. Among the David L. King pictures there was a fairly representative example of each of these men, but not one of Sir Joshua Reynolds, upon whose style, with more or less variation, the art of each was founded. By Hoppner was the graceful and richly colored portrait of the handsome dancer, Mlle. Hillsberg, very life-like and full of movement. This picture Mr. King must have acquired within a few months; at the end of last summer it hung in the London galleries of Messrs. Dowdewell, in Bond Street. By Lawrence was the beautiful group of the Countess Charlemont and her lovely boy, shown a year or two ago at the New York Portrait Exhibition in the National Academy of Design. By Beachey there was the colorful representation of "the plump and pleasing person" labelled "Portrait of a Lady." The best of the eight canvases credited to Reynolds was the kit-kat portrait of "Mrs. Angelo," which has received careful attention since I saw it in the James Price sale at Christie's last summer, and "The Duke of Devonshire," which I took occasion to commend when it was shown at Blakeslee's a few months ago.

IF it had been really necessary for the name of Gainsborough to appear in the catalogue, surely for a few hundred dollars something more plausible could have been picked up than the daub called "Lady Marsham." Then there were sundry other portraits credited to Romney, Raeburn, Cotes, and others which any reputable dealer would have been satisfied to invoice as "of the early English school." The Opie was fairly representative; the Harlow, No. 45, an uncommonly favorable example of that mediocre painter; and the profile "Portrait of Miss Hill," with high, powdered coiffure, looked so distinguished among this motley crew that it was pleasant to find it credited to an American artist. It is still more so to note that Mr. George R. White

appreciated it sufficiently to pay \$3200 for it. The Hoppner brought \$10,100, the Lawrence \$10,700, the Beechey \$3000, and Reynolds's "Mrs. Angelo" \$4000 and "The Duke of Devonshire" \$1300.

THE portrait group of Mr. and Mrs. Angerstein, by Lawrence, which in vain last year was offered for \$20,000, by Messrs. Boussod, Valadon & Co., to the art museums of New York, Boston, and Philadelphia, has been sold by the firm in Paris for \$15,000, to go to the Louvre—a liberal price for the French Government to pay for an English picture. The special interest in the painting lay in the wonderful treatment of the reds—the red coat of the man, and the red curtain, in conjunction with the flesh tints of the founder of the London National Gallery collection of pictures and of his somewhat commonplace-looking spouse.

AT the King sale a real "Meissonier" was bought by Gross & Van Gigh for \$250, and another for \$700. Mere studies, it is true; but in "the Woolly West," a Meissonier is a Meissonier, if it is only signed, and it will be strange, indeed, if either of these treasures be sold without the addition of a cipher to the price.

ACCORDING to the newspapers, Benjamin West's large painting, "The Raising of Lazarus," now over the altar of Winchester Cathedral, in England, is for sale, for \$12,000, and if Americans do not speak quickly, it is likely that it will be snapped up by The National Gallery, London. If this is intended as an expression of good-will on the part of England toward this country, it must be said that those responsible for it are sadly ill-advised. West was a bad painter, as any one can see by a glance at the representative collection of his pictures in The Pennsylvania Academy of Fine Arts, Philadelphia. The National Gallery, London, already owns one of his religious pictures, "Christ Healing the Sick," and it is hard to conceive of the possibility of it wanting another. West was an American by birth; but his countrymen had little cause to be proud of him on that account. While they were shedding their life blood for the cause of liberty, he was basking in the favor of George III., through whose influence he was made president of The Royal Academy on the death of Sir Joshua Reynolds. His inaugural address on that occasion, his biographer says, "must have cost him little thought, as it dwelt on two topics—the excellence of British art and the gracious benevolence of his Majesty." It may be added that, at the present time, West's pictures have absolutely no market value.

ALBERT LYNCH is painting portraits in this country with much success. This is easy to understand, if all his pictures of children are as good as his "half-length" of Mr. George Gould's little girl. Dressed simply in white muslin, the little lady stands, with open-eyed naïveté, against a gray plush curtain, which makes an excellent background for the flesh tints. A tea rose, fastened to her frock, gives the keynote of color.

I HAVE received the following communication:

DEAR SIR: In your January issue of The Art Amateur, page 32, commenting on the Loan Exhibition of the Art Association of Montreal, you take exception to the Troyon "La Mare," lent by Mr. James Ross, as being wrongly catalogued. We beg to inform you, the picture is from the Secretan Collection, and if you refer to the catalogue, you will find it under lot 80. As we sold this picture to Mr. Ross as coming from the Secretan Collection, we shall be glad if you will give publicity to the accuracy of the description.

Yours faithfully,  
 WALLIS & SON,  
 120 Pall Mall, London.

Now that the number is given under which this picture was catalogued in the Secretan Collection, it is easy to identify it as that of "La Descente des Vaches." As "La Mare" it was "wrongly catalogued" at the Montreal exhibition, and, as a matter of record, it is proper that the error should be corrected. Had even the dimensions been printed, it might have been possible to identify the picture as that bought at the Secretan sale by Mr. Blakeslee. When will catalogue committees realize the importance of the work entrusted to them?

THE much-advertised collection of "old masters," alleged to be worth something like half a million dollars, which was shown at the Macbeth Gallery last winter, I hear has lately been offered, without success, as collateral security for a loan of the comparatively modest



sum of \$50,000. Not long ago, it was reported, with some show of circumstantiality, that this identical sum had actually been refused by the owner for only one of the pictures. It would seem hard to believe that any one in his senses would have made such an offer in good faith, and still harder to believe that the owner of such doubtful treasures would have had the courage to refuse such an offer. But the rules of common sense that govern ordinary business transactions very often are suspended when the merchandise takes the form of works of art. Sometimes the usually shrewd investor, having read or heard somewhere that paintings of certain "old masters" are worth fabulous sums of money, is inclined to think that if he will only "beat down" the seller sufficiently in his asking price, he will certainly get a bargain. There are pirates in the picture trade who understand this class of customer, and trim their sails accordingly. But in the instance referred to it is quite different. The owner of the paintings is a gentleman who loyally believes all the family traditions about his "old masters." His father, before him, believed in them, and, maybe, so did his grandfather. Dealers and critics who questioned the value of his inheritance he set down either as malicious or ignorant.

MONTAGUE MARKS.

#### INSURING WORKS OF ART IN ENGLAND.

THE remarks in the February issue of *The Art Amateur* about American methods of insuring works of art suggest to the present writer that there must be many readers of the magazine who might be interested in knowing how such matters are managed in England.

The amount of money nowadays expended on such property is so large and so rapidly increasing that insurance is a necessity, and the methods governing it have been reduced almost to a science. The private collector, the art-dealer, the exhibitor, and, indirectly, even the packers of statuary and carriers, derive benefits from the many schemes of insurance now in operation—benefits which, in their way, can scarcely be overestimated. The owner of a collection can, for an amount of premium hardly exceeding that which he pays for the fire insurance of his household goods, take out a policy covering it against loss not only by fire and water, but by theft, accidental breakage, and indeed, in certain contingencies, against breakage which cannot be called accidental. Burglars, for instance, if frustrated in their search for valuables, will often do damage for mere mischief. Large pictures or statues cannot well be stolen, it is true; but cases frequently occur in which they have been senselessly mutilated and rendered valueless. Recently a hatter was proof against the solicitations of a burglary insurance agent, and refused to insure on the grounds that he could not suffer much from theft. To the agent's keen delight, however, the hatter told him a few weeks later that "they had been," and, having found the safe too strong for their purpose, had amused themselves by ripping off the tops of several dozen hats. From similar motives—or absence of motives—a few days ago, some thieves cut out the heads of all the pictures in a room, after having done as much damage to the furniture as possible. The accidents of servants, for which the much-maligned cat so often bears the blame, are not uncommon, but the annoyance they cause would be minimized by the knowledge that no pecuniary loss had been suffered in consequence of them.

Before accepting risks on household objects which have a special or "art" value, the company agrees with the insurer as to their worth, and if necessary this is determined with the aid of an expert. The point is then "indisputable," except on the ground of fraud, and in the event of a claim, the insured will not be put to the necessity of proving the money value of his losses, a contingency involving considerable trouble and at times resulting much to his disadvantage. Usually, provisional cover is given if an inspection or special valuation is necessary, but the cover thus given is not of course "indisputable." Upon receiving advice of a loss, the company makes its investigation, and generally offers the insured the option of either a compromise or payment of the value of the article stated in the policy, in full. In the latter case, the company receives the salvage, and this is a matter of no small consideration nowadays, when repairing and restoration are done so skilfully that, for instance, the rents made by the plunging of a hammer through a canvas can be rendered almost invisible.

A little time ago a workman found that a beam was in the way of a picture he was hanging at an exhibition, so he calmly carved the frame to make the picture fit the place originally assigned to it. Fortunately, the pictures were properly insured, and a claim upon the company was promptly paid. For the convenience of promoters of exhibitions, as well as for the security of the lenders of the exhibits, a special policy can be obtained giving cover against all risks from the time the property leaves the owner's possession in transit to the gallery, while at the gallery, and in transit back, until its return finally to the owner's possession. The company has necessarily to pay particular attention to the character of the building in which the articles are to be placed, before undertaking an insurance of this kind. Recently a number of pictures hung high on the walls of a gallery in London were almost completely spoiled by excessive overheating and defective ventilation. Many a valuable water-color drawing has been ruined by the incessant drip, drip of water from a leakage in the roof. All such contingencies can be insured against.

In the case of picture-dealers, some difficulties present themselves to the companies. For example, a picture may be in one store to-day and in another to-morrow, but this is provided for by a scheme of insurance under which floating policies are issued, covering all the pictures in the dealer's store, and also pictures during transit. Paintings are often sent on approbation, and it may be that the dealer does not wish it to be known what pictures he is sending to different parts of the country. To meet this, policies are issued insuring them against all risks while in any private dwelling-house, hotel, auction room, or art-dealer's shop, allowing also six journeys by road or rail. The insured has to advise the company when one of the permits for a journey is to be used, merely stating the destination of the picture, and the company covers the article during transit. The tendency to fraud—the moral hazard—is a prominent feature in the insurance of objects of fine art (particularly so, perhaps, in this class of business), and hence great confidence in the integrity of the insured is a necessity.

When an insurance is desired on sculpture, photographs, sketches, drawings, descriptions are furnished by the insured in the absence of an inspection by the company, and the works are allotted to one of the classes, "Substantial," "Medium," "Fragile," and rated accordingly. Breakage by the insurer's own servants of statuary in private houses is usually included by special arrangement. Railroad companies in England refuse to insure sculpture in transit in any way, and to obviate this difficulty, policies are issued to cover all risks in transit, with the simple proviso that all packing and handling be done by the company's appointed experts. Rates of insurance for single and return journeys, inland and abroad, are quoted, and practically all the large sculpture shipped from England is insured against all risks from the time it leaves the maker's hands until safely erected in its permanent resting-place. In this class of business, unless the full value be insured, the company generally stipulates that, in the event of loss, the "average clause" shall be applied—i.e., that the insured is considered as his own insurer for the excess of value over the amount insured, and bears a proportionate part of the loss accordingly.

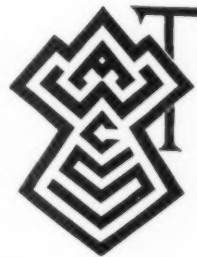
P. E. W.

LONDON, Feb. 5, 1896.

#### THE BICYCLE FOR SKETCHING TOURS.

AMONG the wealth of invention and the superabundance of idea at the Bicycle Show at Madison Square Garden in January last, there was no evidence that we could find that the special needs of the artist had been considered. In the whole exhibition we did not see a single machine specially arranged to carry the necessary equipment for a sketching tour. It is true that the artist's requirements are not many, but they may call for special carriers and fittings; particularly for the indispensable folding camp stool and umbrella. Now that every one is on wheels, the artist will not be left behind, and in his name we plead that the manufacturer no longer leave it to the purchaser to puzzle out the best attachment for his outfit, but be prepared to provide him with a machine specially arranged to meet his requirements. Feeling the importance of this, the proprietor of *The Art Amateur* has decided to offer a prize for the best arranged attachment for an artist's bicycle. The details of the competition will be found on another page.

#### THE WATER-COLOR EXHIBITION.



TO Mr. C. Y. Turner and Mr. William H. Lippincott, constituting the committee on decorations of the American Water-color Society, is due, in large part, the exceptionally good impression made by the society's exhibition at the National Academy of Design. The corridor was transformed

by rugs and tapestries, Moorish lamps and old copper vessels, shrubs and flower-pieces into a bower of delight; the galleries were hung with Japanese chintzes and gayly decorated with Tiffany iridescent glassware, Haviland faience, and old brass and copper. The pictures, it must be said, were, as a rule, worthy of the pains that had been taken to show them to advantage. There were few works that one would single out for special admiration; but that was because the general average of merit was uncommonly high.

The jury of selection, who were also the judges empowered to award the Evans prize of \$300, for the most meritorious water-color in the exhibition painted in this country by an American artist, could hardly have made a better choice than Mr. W. L. Lathrop's charming "Twilight in Connecticut." Yet it is precisely the sort of picture which is too often hung in a corner or over a door. The subject is of the simplest—a bit of hilly country seen from a height, with a barn in the hollow and a rough country road winding past it and up the opposite hill. It is a winter twilight, and there is no color but grays and browns. And the treatment is as modest as the subject, there being no display of handling, but every detail of the homely scene being studied conscientiously, and with a genuine feeling for the unobtrusive beauties to be found there. If we wish to have an American school of landscape painting we must encourage such work as this.

Mr. Horatio Walker's "Potato Pickers" was decidedly foreign both in subject and in manner, but, like all of the artist's work, had very pleasant qualities of atmospheric tone and color. One felt, however, that while the motive may have been found in nature, it was elaborated in the studio. There can hardly have been more in nature than a suggestion of this pleasing assemblage of brown trees, brown cottages, brown earth, blue sky, gray clad and dusty women, all keyed to harmony by just the needed touch of pink given by the jacket of one of the workers. It is plain that Mr. Walker goes to nature with preconceived ideas of color and composition, while Mr. Lathrop surrenders himself to the sentiments inspired by the scene actually before him. Both are in the right, but the latter is the more likely to develop a style entirely original. Mr. E. L. Van Gorder's French studies, "Morning on the French Coast," "Rue Visconte, Paris," and "Windmills, Auduselle," have the merits that we expect from a student of the French school—unity, harmony, clever drawing. The latter is especially apparent in the back and arms of his "Man Mowing, Senelisse, France." Mr. F. S. Church's only contribution, "Yellow Water Lilies," is composed of the usual ingredients, a nymph in pink and some well-behaved beasts, with a background of conventional foliage, the whole gracefully composed and with this artist's usual charm of color. The yellow lilies distinguish the picture from many others of its kind, and therefore, very properly, give it a name. Mr. Church's uncommon talent is evident in everything that he does, but we cannot help wishing that he would take himself more seriously than to waste it in endless slight variations on the same theme.

Mr. F. H. Lungren, who for some years past has been painting pictures of the Bad Lands, of cow-boys, coyotes, and the still, wild West, has in "Thirst" found a subject that brings out all his powers. In a wide expanse of desert, variegated only by clumps of gray sage brush, a wretched half-breed kneels in despair, his hands dropped by his side, his eyes fixed on the distance. Beside him, in the bushes, lies his dead horse. The artist has scored a real success in the expression of his kneeling figure, without which all the good work that he has put into his desert landscape would have been thrown away. Very clever is Mr. J. H. Boston's sketch of "A Head." Mr. H. P. Smith's "Ronda, Spain," shows a picturesque old town divided by a wooded

ravine, the single arch of the bridge crossing which is the central point of interest in his composition. Of pictures of more or less jocular intent, Mr. E. L. Henry's "In Eighteen-ninety-six" takes the palm for novelty, for the woman bicyclist in bloomers is, we believe, as new to art as she evidently is to the puzzled farmer and his admiring family who grin good-naturedly at her as she stops for a glass of water from their spring well. Much more ancient as a joke, but quite as well painted, is his "A Terrible Temptation," in which a little negro boy is crawling under a fence into some other person's poultry-yard.

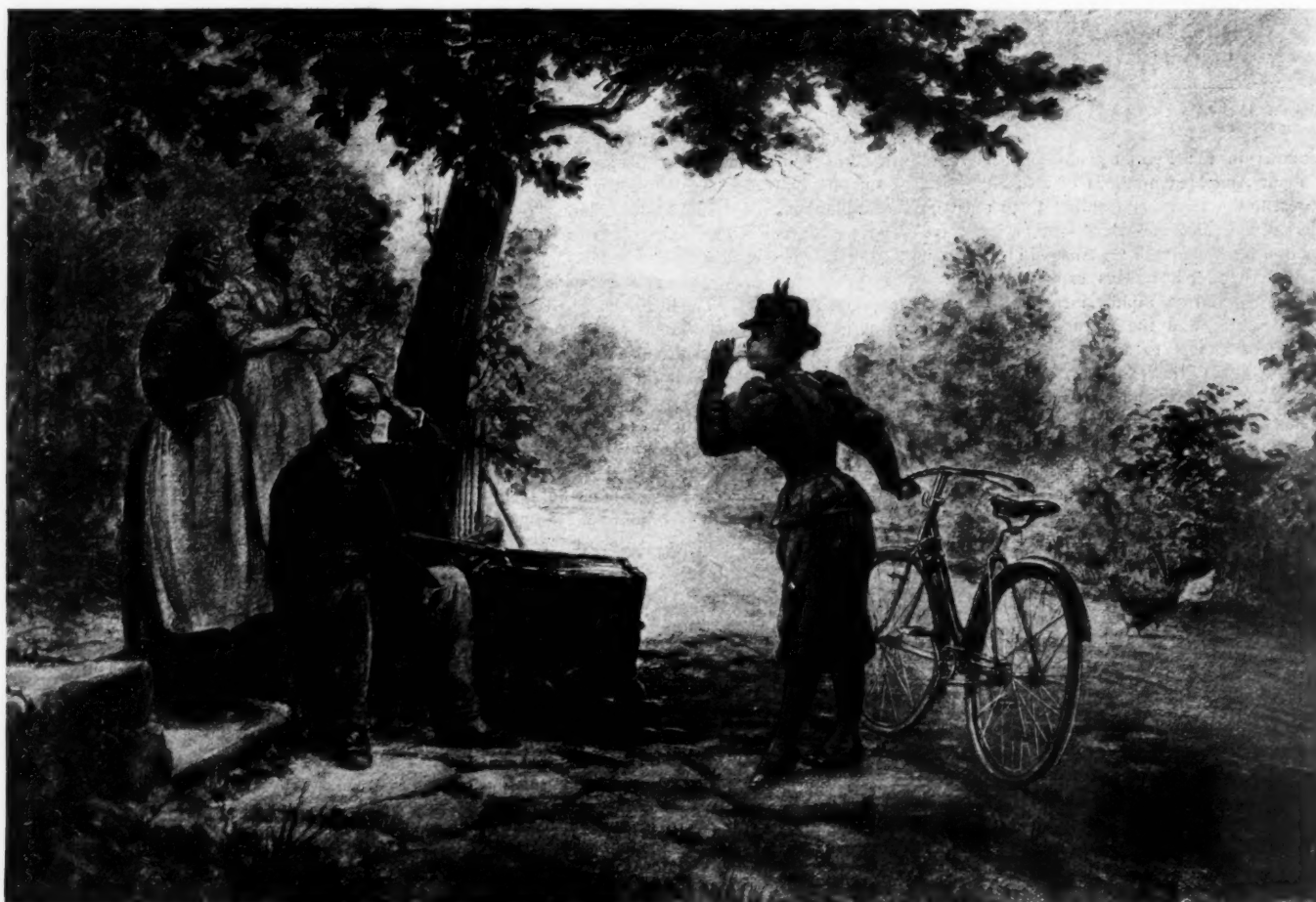
Miss Clara McChesney was represented, as usual, by excellent work in the manner of the modern Dutch school. Her "Preparing the Meal," an old woman in blue apron, shelling peas, is a capital piece of modelling, rich and sober in color and lacking none of the valuable qualities of the school. Mr. George McCord's "Old Shipyard, Essex," is full of the dreamy and romantic sentiment for which he has long been noted. Mr. Volk-

cially Mrs. Redmond's "Old Dutch Glass with Begonias," Mrs. L. Steele Kellogg's "Cherokee Roses," Matilda Browne's "Chrysanthemums," Clara Goodyear's "Marigolds," and Maud Stumm's "Trailing Arbutus." There were landscape sketches and studies of uncommon merit by Mr. J. F. Murphy, Agnes Dean Abbott, Mr. George Smillie, Mr. John Redmond, and Mr. R. M. Shurtleff. We must not forget a cleverly painted "Head of a Peasant" by Mr. Carroll Beckwith, nor Mr. Alfred Frederick's well-conceived group of "Priscilla and John Alden," nor Mr. R. S. Zogbaum's spirited sketch of cavalymen, "Boots and Saddles." But, as we have already intimated, there were few pictures in the exhibition not deserving of notice, and we must perforce omit mention of many such for lack of space.

#### THE WOMAN'S ART CLUB EXHIBITION.

THE exhibitions of the Woman's Art Club of New York have become noted for the high quality of the

face of the old woman, and everything is in keeping, making a very agreeable assemblage of tones. A large painting of "Sheep," by Matilda Browne, was not only well painted as to its main motive, but the landscape background was the most effective thing of the kind in the exhibition. The golden-haired and fiery-robed "Fates" of Mrs. Kenyon Cox we have seen and admired before; and we have already given an account of the three remarkable paintings which, by the courtesy of Mr. Durand-Ruel, represented Miss Mary Cassatt. Another of Mrs. Mary Sargent Florence's wood-cuts illustrating "The Crystal Ball" has also appeared in *The Art Amateur*. We were disappointed that the book was her only exhibit; for though the cuts are very interesting in their way, they give, of course, no hint of the artist's mastery of color. A vigorous study of still-life, "Oysters," was by M. C. W. Reid; some charming "Roses," by E. M. Scott; and cleverly painted water-colors of an old Dutch woman "Carding" flax and "An Evening in Haarlem" were by E. E. Lampert.



"IN EIGHTEEN-NINETY-SIX." BY E. L. HENRY. THE FIRST IMPORTANT PICTURE INTRODUCING THE BICYCLE IN ART.

REPRODUCED FROM THE ARTIST'S PICTURE AT THE NEW YORK WATER-COLOR SOCIETY EXHIBITION.

mar's "Mallard Ducks" are pretty enough to please the Great Spirit, who is said by the Indians to have taken special pains in decorating this beautiful creature. Mr. de Thulstrup's "An Ovation," at the opera, is daring; it shows a theatre full of people, with the company bowing upon the stage. Quite as bold is Mr. Theodore Robinson's "Winter Day, Vermont," in which the principal object is a conical hill of paltry size and unpicturesque outline, approached by a straight but muddy road. It is thawing weather, and the wet, brown earth shows everywhere in small patches, owing to the melting of the snow. Most of the few trees are brown also; in short, the only relief which the eye obtains from Mr. Robinson's favorite brown madder is afforded by some intensely green pine trees and a small patch of watery blue in the sky. It is an ugly and depressing subject, yet Mr. Robinson, without taking any of the usual artistic liberties with it, has succeeded in making a beautiful picture, thanks to his exquisite sense of values. It is the most modern picture in the exhibition; for this sense of beauty in atmospheric values is the only thing in painting that belongs to our time.

Of a large number of flower pieces, we noticed espe-

works admitted to them. This season the average was, if anything, better than in previous years. A considerable number of the best works are portraits; and among these we must give the palm to Miss Annie Barrows Shepley's charming head of a young girl in pastels. It is a delightfully simple and unpretentious piece of work, to which we returned again and again, and each time with renewed pleasure. Other good portraits were Anita C. Ashley's "Lady with a Veil," in a purple dress; Julia Henshaw Dewey's "Portrait" of a pretty young woman in pink; Ella Condie Lamb's "A Mermet Rose," a portrait of a little girl, rose in hand, which, with her fresh face, contrasted admirably with the general tone of green given by dress and background; Edith Mitchell Prellwitz's "Portrait" of a lady in black; and Ellen J. Stone's "Girl Dancing," in an attitude which suggests a well-known painting of a similar subject by Mr. William M. Chase. An excellent piece of genre, which might also be considered as a portrait, was Anna Wood Brown's "The Southerners," an old negro woman offering a lump of sugar to a parrot. Everything in this simple composition is well painted, the gay plumage of the bird, the brass wires of its cage, the kindly

The exhibition was held in the cozy little Klackner Gallery, and attracted much attention.

THE big bicycle show in New York last month indicated how much the wheel has become a factor in what may be called the commercial side of the illustrator's art. It suggested, too, that the pictorial treatment of the subject is a problem that already confronts the landscape and genre painter. So far little more than the humorous side of the wheel has been presented. The comic papers have had their fling at bicycle and rider, and at the recent show the poster was glorified by such productions as Sandow, the strong man, holding aloft two young women upon bicycles, and a rider wheeling along the tail of a comet, his lantern illuminating the earth. Advertising circulars and pamphlets showed Mercury, a mermaid, a ballet-dancer, an Indian, and an artist sketching—all joyously wheeling madly along as if no other mode of locomotion had ever been possible. But the bicycle is no passing fad. There is a serious side to the subject, and the painter must consider how he can best treat it pictorially. Mr. Henry cleverly ignores the chief difficulty by dismounting the rider.

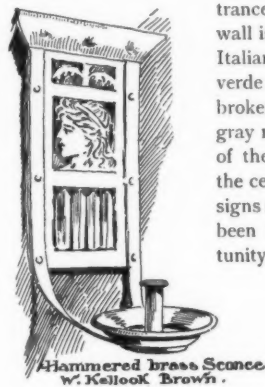


## ARCHITECTURAL LEAGUE EXHIBITION.



HE sculpture and painting predominate as markedly as ever over architecture at the display of the Architectural League of New York, at The American Fine Arts Building. The statuary and designs for decoration far outnumber architectural designs proper. The most important of the decorative works are the designs by Mr. Kenyon Cox and Mr. Elihu Vedder for the New Congressional Library Building at Washington. Mr. Cox's design is for a large semi-circular wall space, which he has filled with a composition of "the Arts" grouped about a central figure of Inspiration. To the left are Architecture, distinguished by a pillar, and Music with a violin; to the right, Painting with palette in hand and Sculpture with chisel and mallet. The central figure, which is seated, is separated from these groups by two antique tripods in which incense is burning. The sketch shown is in outline, with the figures draped. Above it are the pencil studies from the life, undraped, for the several figures; and there is a small and rather indefinite sketch of a color scheme for the painting. Mr. Vedder's drawings are much more completely worked out in full color. They are for five decorative panels, like Mr. Cox's of semi-circular form, which the artist's well-known facility in composition has enabled him to fill with varied yet harmonious groups, symbolizing "Government," "Anarchy" destroying arch and base of the fabric of society, "Corrupt Legislation" enthroned upon money-bags, "Peace," and "Good Administration." The grayish flesh tones and dull hues of red and blue affected by Mr. Vedder are made to look duller than usual by the use of a yellow background. The panels, though very clever, are not so good as those for Mr. Huntington's library, shown at last year's exhibition. Several fragments of a decorative scheme by Mr. Walter Shirlaw are among the best things of their kind that the artist has done. The Tiffany Glass Company show the handsome window, designed by Mr. Frederick Wilson, "The House of Aldus," already noticed in *The Art Amateur*. And there are notable sketches and designs for decorative paintings by Mr. C. Y. Turner, Mr. W. B. Van Ingen, Mr. Frederick Marshall, and Mr. Louis C. Tiffany.

In the competitive sketches for the decoration of the main hall of the new Hotel Manhattan the space is a frieze along one side of the hall, the other sides being taken up with windows, entrances and staircase. The wall is to be panelled with gray Italian marble, with inlays of verde antique, and the frieze is broken by two large pilasters of gray marble, one on either side of the fireplace, which occupies the centre. In most of the designs submitted this division has been seized upon as an opportunity to break up effectively the long processional composition which the length of the frieze seems to call for. Mr. Turner's sketch, which is the most elaborate,



Hammered brass Sconce  
W. Kellogg Brown.

has been accepted. It shows on either side of the central seated figure attendants with emblems of the arts and sciences. The panel to the left is filled with well disposed groups of the notable people who have contributed in the past to the prosperity of the city, among whom the artist intends to introduce portraits of Heinrich Hudson, the discoverer; Peter Stuyvesant, Governor Nichols, and other locally famous worthies. That to the left is filled with other groups typifying the various divisions of our country's population in the past and in the present—the red Indian, the trapper, the farmer, miner, mechanic, and merchant. The composition as a whole is agreeably varied and is rich in color, though kept in a high and cool key, suggested evidently by the scheme adopted by the architect, Mr. H. J. Hardenbergh. The designs of Mr. Fowler and of Mr. Denman carry out more fully the idea expressed in Mr.

Turner's central panel. The most ambitious scheme is that submitted by Mr. Simmons, who sent three sketches, which served to complete and define one another—a small general sketch of the hall, showing the appearance of his composition in place, a larger, but very rough color sketch in pastels, giving the color effect of the principal masses, and a third, more elaborate drawing in pencil, which explains the other two sketches. In the central panel the seated figure of New York holds up a key. On either side are imposing groups of draped and undraped figures bearing the banners of the various nations of the globe, which are arranged to form fine masses of color, and at once to emphasize the division of the frieze by the pilasters and to carry the eye easily along from one panel to the next. The back-



CASEMENT-WINDOW DESIGN. BY WALTER SHIRLAW.  
SHOWN AT THE NEW YORK ARCHITECTURAL LEAGUE EXHIBITION.

ground is a view of the city from a height, showing wharfs and shipping, and factories puffing clouds of steam. The design thus involves difficulties of perspective and a more pictorial treatment than Mr. Turner's, which can be much more easily carried out. Mr. Will H. Low's design is a highly finished study in oils, somewhat like Mr. Fowler's in feeling and composition.

But the display of decorative sculpture is still more remarkable than that of painted decorations. There are six competitive designs for a monument to General Sherman, and the prize of merit has been awarded to one of the simplest. It is by Mr. H. K. Bush-Brown, in cooperation with Marsh, Isaacs, and Harder, architects. A premiated design, by Mr. C. H. Niehaus, shows the



Memorial Tablet to Vittorio A. Cor. Sc.

general on horseback, on an oblong pedestal in front of a square exhedra, which has inserted in the back of the seat an oblong bronze panel commemorating apparently the

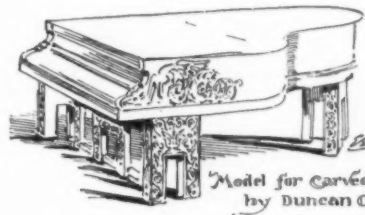


Designs for leaded glass.  
Heiniger & Bowen.

famous "March through Georgia." That by Mr. J. Marsey Rhind is the most elaborate, calling for various seated and standing allegorical figures in addition to the central one, which in all the models is an equestrian statue of the general. A prominent place in the Vanderbilt Gallery is given to a plaster cast of the figure of a sculptor, which in memory of the architect, the late Richard H. Hunt, has been placed by the workmen employed on the building as a finial on the roof of Mr. W. K. Vanderbilt's house in Fifth Avenue. Above it hangs a handsome bronze medallion head of the architect, surrounded by laurel boughs. Several of the most important pieces of sculpture in the exhibition have been designed for hotels and private houses. By Mr. Karl Bitter are two colossal figures modelled in "staff" and painted with brown varnish, which are to be carved in French walnut for the Biltmore House, Mr. George Vanderbilt's new North Carolina residence. They are intended for a mantel-piece, and symbolize Philosophy with her globe and Health with serpent and patera. A pretty frieze in low relief with groups of classical figures, by J. Massey Rhind, is intended for a mantel in the hall of the New York house of Mr. C. T. Yerkes. Mr. Bitter is also the sculptor of two handsome caryatides for the Astor House, New York.

And there are two showy pilaster figures with baskets of flowers and flying drapery, in the Rococo taste, by Mr. Isidore Konti; a tall, semi-Gothic Madonna by Mr. William Ordway Partridge; a corner of the coved ceiling of the Congressional Library with two winged figures terminating in scrolls and holding between them a medallion, by Mr. Philip Martiny. A tympanum for the Library, by Mr. Herbert Adams, is very similar in design, two smiling mermaids holding an escutcheon between them. Mention must be made of four small but seriously studied figures of saints by Mr. Karl Bitter; two richly decorated Renaissance columns by Messrs. Renwick, Aspinwall and Owens; two small figures of children warming themselves, intended to decorate a pair of andirons, by Mr. Henry Linde; and two fine bas-reliefs in bronze intended for a tomb, the "Angel of the Resurrection" and the "Angel of the Judgment," executed by Messrs. J. and R. Lamb after models by Mr. George T. Brewster.

Of miscellaneous decorations some of the most interesting were several designs by Mr. Louis J. Rhead, of poster fame, intended to be reproduced in silk embroidery for use as wall panels or in screens. The flat treatment to which the artist has accustomed himself in his poster designs is very appropriate to embroideries on a large scale, and the designs of swans floating among reeds and lilies, peacocks displaying their trains on a well-trimmed lawn, Spring driving forth Winter and Winter expelling Autumn are spirited in drawing and composition and rich in color. A painted panel, "The Lady in the Moon," by Ethel Jarvis Wheeler, is charming in color, but the action of the nude Diana is strained and suggests several recent French versions of the same subject. A suggestive study of a decoration, "Evening," was shown by Mr. Samuel Isham, and a small but striking allegorical "Rainbow" by A. J. Locke. The clever design for a rose window by Mr. Frederick Wilson, executed by the Tiffany Glass Co., has already been described in *The Art Amateur*, as has the wall mosaics for the new Public Library at Chicago, shown by the same firm. Mr. Joseph Lauber has an excellent study of an angel for a memorial window; Mr. W. B.



Model for Carved Piano  
by Duncan Gray.

Van Ingen, two well-filled spandrels for a church with the story of the "Creation" and the "Expulsion from Paradise." The Misses Gillian show some very handsome draperies in figured velvets and gold, the design of which was adapted from old Turkish patterns in the South Kensington Museum. There are clever designs for silk prints by Frieda Voelter Redmond, and for wall-papers by Eliza M. Aspinwall and Miss Ella B. Woodward. A number of very handsome specimens of stamped and illuminated leather, showing considerable progress beyond the work of past years, were sent by Baldwin Brothers and Charles R. Yandell. Some of the wrought-iron work shown is of uncommon merit, especially the wrought-iron gate, and the hat-rack with a mirror inserted in a handsome frame ornamented with sprays of roses, by L. Hershheim.

A small but interesting feature of the exhibition is a collection of designs for book covers, in which it is pleasing to note a growing knowledge on the part of the artists of the possibilities and the limitations of the materials in which the designs are to be reproduced and of the primary purpose of the book cover—points too often lost sight of. But why book covers in an exhibition of The Architectural League?

In the architectural exhibits proper we have to chronicle the appearance of a new style, called Hellenic Renaissance, but which should be, we think, called proto-Hellenic. Certainly the plaster model of the doorway for the new Bowling Green Office Building, which the architects, Messrs. W. and G. Audsley, say is in the new style, has nothing in it of the period usually called "Hellenic;" but many of the details seem to have been taken from remains of a much older date, the results of recent excavations. The "Decorated Hellenic" of Mr. Bruce Price's handsome design for a free public library is more appropriately named, for it is classic in feeling, the chief innovation upon established practice being the use of color in bringing out architectural details. Other designs of importance are those in competition for the new Minnesota State Capitol by Messrs. Bruce Price, I. A. Schweinfurth, and Ernest Flagg; the accepted design for the City Hall of Brooklyn, by Messrs. Vincent C. Griffith, Arthur A. Stoughton, and Charles W. Stoughton, and the premiated design for the New York Athletic Club Building of Messrs. Marsh, Israels and Harder. Finally, another novelty is to be noted, in the number of models of houses in colored plaster shown by Messrs. Grosvenor Atterbury, Duncan Gay, and W. and G. Audsley. It seems likely that the public's want of interest in, or even understanding of, architects' drawings will drive many architects to adopt this method of exhibiting their designs.

SOME excellent portraits and other works in oils, pastels and water-colors, by Miss E. Bell, have been shown at her studio, 96 Fifth Avenue, New York. Miss Bell is a pupil of Lenbach, and does credit to his sound and thorough training. Her style is bold and firm and wonderfully sympathetic, proving her possession of those first requisites of the portrait painter—power to grasp character and ability to vary her touch so as to be in harmony with the individual types. Among the portraits on exhibition were several of gentlemen, broadly and vigorously painted, and others of ladies and children, exquisitely delicate and refined. She has painted many genre subjects, some of which are in the collection of the Queen of Holland. A charming miniature of the Duchess of Leinster and some sketches in pastels of American landscapes show the versatility of her talent.

#### MODERN SCULPTURE AT THE CHICAGO ART INSTITUTE.

BESIDES the works which French sculptors chose to contribute to The World's Fair, it may be remembered that the French Government sent sixteen masterpieces, selected from the best productions of the modern sculptors of France, which is equivalent to saying the best of modern sculpture. It must have gratified a noble national and artistic pride to exhibit works "not to be matched of earthly knights' hands," as saith the old chronicles of Sir Lancelot, the peerless champion. And in this splendid challenge The Art Institute found its opportunity. By agreeing to bear the expense of making the moulds, it was allowed to retain possession of the casts of pieces which had never before been reproduced, and in the department of modern sculpture Chicago's museum surpasses any other in the country.

On entering, one finds the centre of the vestibule occupied by Chapu's famous "Joan of Arc," from the original in the Luxembourg Gallery. It is a very lovely and dignified presentation of the Maid, sitting on the ground, her hands clasped in front of her, her earnest face upraised, seeing, perhaps, the visions, or hearing the "voices" which sent her to the rescue of her native

cestor further removed, an extraordinary gleeful savage, brandishing a wolf's head, and executing a sort of triumphal dance.

In Room 10 are Barye's "Jaguar and Hare" and his "Lion Crushing a Boa," that lion with the "tragic paw," whose original is in the garden of the Tuileries. Cain, the cleverest of Barye's followers, is represented by the "Rhinceros Attacked by Tigers" and the "Lion Strangling a Crocodile," which he himself presented to The Art Institute. "The Wounded Dog" is by Fremiet, who is as good an "animalier" as though he confined himself to the brute creation. Rodin, the realist of realists, has here the principal figure from his group of the burghers of Calais. No ideal type of heroism this, but an elderly man of gaunt and half clad frame; the penitential sheet dropping away on one side from his lean leg; the halter about his neck, the city's key in his large and knotty hands, a wonderful expression of hopeless fortitude on his haggard, unshorn face. Another glorification of unfortunate valor is Mercie's "Quand Meme," a large rhetorical group commemorating the gallant defence of Belfort during the Franco-Prussian war. A heroic figure of Alsace supports a falling soldier, taking the rifle from his relaxed grasp and turning fiercely to confront the foe. Both this and the Rodin

figure were illustrated in The Art Amateur at the time of The World's Fair.

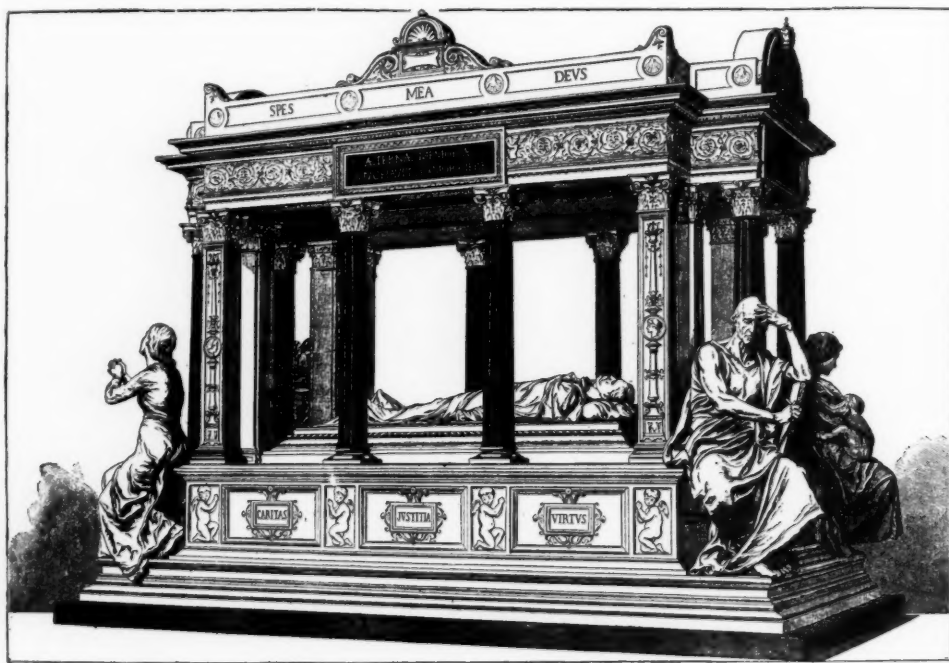
"Security," by Delaplanche, a mailed woman, with an infant asleep upon her knee; "Salamambo," by Idrac, a nude girl caressing a snake—not in the least African, as one would expect Flaubert's heroine to be—are both good works, but neither will compare with Falguière's exquisite "Diana" of the haughty modern face, and the form so soft, so pliable, so subtly modelled.

Upstairs a few more modern French works are to be found: Mercie's well-known "David Victorious," the most enchanting incarnation of youthful grace since the Narcissus of Naples; Barrias's "The Child Mozart," a quaint little genius, screwing up his violin; and St. Marceaux's weirdly beautiful "Genius Guarding the Secret of the Tomb," which won the medal of honor at the Salon of 1879. The genius encircles the funeral

urn with both arms, the swing of his body and the folds of his drapery follow the same direction in swirling movements such as Vedder draws. His face, too, is of Vedder's favorite low-browed Oriental type, suggestive of silence and mystery in its resemblance to the Egyptian sphinx.

Some English and American sculptures cohabit these two galleries with the French. Hamo Thornycroft's "Teucer" is an ably modelled young athlete, drawn up to his full height, every muscle tense while he watches the flight of his arrow. The late Lord Leighton's "Sluggard," so satisfyingly stretching himself, with which readers of this magazine are familiar, is also here, and there is the tender, graceful "Snowdrop" by Haselberg, the Swedish sculptor, also recently deceased. Of the American work, the best is familiar enough to need no description. The solemn "Death and the Sculptor," and the touching "Gallaudet Teaching a Little Deaf Mute" are among Daniel French's best contributions to our national art. Donoghue's "Young Sophocles Leading the Chorus of Victory after Salamis" has classic beauty. Emile Wuerz's pretty lad listening to "The Murmur of the Sea" was medalled at The World's Fair. Louis Sullivan's design for a bronze "Door of a Tomb" was the original and well-treated ornament to be expected from one of our cleverest architects.

OLE FOREIS.



TOMB OF GENERAL LAMORICIÈRE, FOR WHICH DUBOIS, THE FRENCH SCULPTOR, EXECUTED THE FIGURES "MEDITATION," "FAITH," "CHARITY," AND "VALOR," REPRODUCED FOR THE CHICAGO ART INSTITUTE.

Lamoricière was born at Nantes, February 5, 1806, and died September, 1865. He served brilliantly in the French army, concluding the war in Africa by forcing Abd-el-Kader to surrender in 1847. He was exiled because of his opposition to Louis Napoleon. In 1860 he commanded the Papal troops, but was compelled to surrender, with his whole force, to the Sardinians.

land. Around, in the four corners, stand the four fine figures executed by Dubois for the Tomb of General Lamoricière. "Meditation," an elderly sage with furrowed brow and downcast eyes, leans upon a tablet. His austere countenance gets a reflected light from his drapery, which gives to the eyes especially an extraordinary luminous effect. "Faith" is a slender maiden in mediæval dress, with clasped hands raised heavenward; she calls to mind some Ophelia, some Marguerite. "Charity" nursing two children is vaguely reminiscent of a drawing by Kaulbach; while "Military Valor" clad in armor and resting thoughtfully upon his sword, calm, strong, steadfast, more certainly recalls Michael Angelo's "Pensiero" of the Medici tomb. But this matters little. Probably Dubois was aiming less at originality than at serenity, loveliness, elevation of sentiment. Certainly that is what he has attained in the twelve years of labor he gave to this superb monument.

Here, too, is Barrias's "First Funeral," so rhythmic, so flowing in line; Adam and Eve bearing the beautiful body of Abel in sorrow to the grave, which was illustrated by The Art Amateur in 1893. A vigorous barbarian guards the door on either side of Massoulet's Gaulish warrior trying the edge of his sword the while he tramples under foot a broken standard bearing the Roman S. P. Q. R.—"One of Our Ancestors" it is called—and Fremiet's "Man of the Stone Age," an an-



SOME MODERN SCULPTURE  
AT  
THE ART INSTITUTE, CHICAGO.



"JOAN OF ARC." BY HENRI MICHET ANTONINE CHAPU.



"TEUCER." BY HAMO THORNEYCROFT, R.A.



"MILITARY COURAGE." BY PAUL DUBOIS.

PEN SKETCH MADE BY THE SCULPTOR FROM THE ORIGINAL.



"CHARITY." BY PAUL DUBOIS.

PEN SKETCH MADE BY THE SCULPTOR FROM THE ORIGINAL.

## DRAWING IN THE PUBLIC SCHOOLS.

## THE IMPORTANCE OF GOOD TEXT-BOOKS.

THE need of a systematic training in drawing has long been recognized in the public-school systems of European countries. A French boy of fifteen, of the artisan class, is often more deft with his crayon than the young man or woman who applies for admittance to our advanced art schools; and both Germany and England have long since followed the lead of France in recognizing drawing as a necessary part of the national systems of education. In the United States we are only beginning to reach a perception of its importance. One reason which has, doubtless, had great influence in keeping us in our backward position, is the great extent of our territory and the comparative scarcity of normal schools where teachers may get the needed training. In the "tight little island" it is easy for a teacher in the provinces to go up to London for a course at South Kensington. In France there is Paris or Lyons within easy reach; in Germany, Berlin or Munich. But with us it is practically impossible for a teacher in Texas to come East to Boston or New York for a course in drawing. Hence the very great importance of good text-books, teachers' manuals, and drawing-books, if we are to make any progress at all under present conditions. As we cannot expect to find an artist in every public school-teacher, we must rely on the manuals to tell the teacher how to proceed, and what sort of work to expect from classes at different stages of the course. The drawing-books must be prepared with an eye not only to the pupil's, but also to the teacher's needs, and a certain amount of routine is practically necessary. Most public schools, too, are ill adapted as to lighting and other conveniences to teach color together with drawing; and, in general, the more moderate the aim which the author puts before the teachers, the more likely is his work to be really useful.

But evidently to fill all these requirements, and yet not fail in the main object, is work for no ordinary compiler of text-books. Time was, and not so very long ago, neither, when the thoroughly competent writer produced books for the higher grades only, and the preparation of primers was left to ignoramuses. We have changed all that; and in these days a Huxley will write a primer of biology, and a Tyndall, a primer of physics. But extraordinary acquirements are even more needed in the man who undertakes to smooth the way of the teacher who ought to be an expert, but is not. We intend to examine, in these articles, several of the works of this class that appear to us worthy of notice, and to point out their merits and, if need be, their defects. In doing so, we will bear in mind the teacher's needs and limitations, but will not lose sight of the fact that drawing should be taught for itself, and that the more thoroughly it is so taught, the more valuable it becomes as an aid in other studies.

It is because this fundamental principle is kept well in view in the series of "National Drawing-Books," by Mr. Anson K. Cross and Miss Amy Swain, published by Ginn & Co., that we take it up first. Mr. Cross, who has had practical experience as a teacher in the Massachusetts Normal Art School and the School of Drawing and Painting attached to the Boston Museum of Fine Arts, gives special attention to free-hand drawing from objects, and, as a rule, chooses objects familiar and interesting to children. His drawing-books contain sketches of tea-pots, smoothing-irons, pea-pods, squashes, natural flowers and leaves and the like, blocked out, outlined and shaded in an intelligent and artistic manner—that is, in the manner in which a clever draughtsman would really draw from nature, not with the impossible neatness and accuracy of a mechanical reproduction. He gives at the end of one of his drawing-books a group of small wooden houses—fish-houses on a bank by the water—from a photograph, and the same houses drawn from the same point of view by Mr. Will S. Robinson in pencil, in pen-and-ink and in sepia. Nothing could be better calculated to show the essential difference between free-hand work and mechanical reproduction. The omissions of unimportant details, the slight exaggeration of what is interesting and important which must be expected in all free-hand work, are to be found in Mr. Robinson's drawings; and this, and, indeed, most of the drawings given for copying, should show the bright teacher how absurd it is to expect absolute accuracy of hand and eye in her pupils. The attempt to attain this sort of accuracy usually leads to the abandonment of free-hand work altogether. We

remember to have seen an outline drawing of a blown-glass bottle given as a copy, in which the two sides of the bottle were absolutely symmetrical, as they could not have been in nature, and could not have been made without the use of tracing paper or other mechanical means. Mr. Cross and Miss Swain keep mechanical drawing apart from free-hand drawing, as a separate though related course. And in their shaded copies they give proper attention to local color, to accidental reflections and effects of light, and the influence of foreground and background and surroundings on the object; the reflection of the window-bars on the polished surface of a call-bell is noted, and we do not find, as in the older drawing-books, a certain set of crossed lines serving for shade equally on a white object or a brown one. For these and other reasons—the ample size of the page in the drawing-books, the ingenious models for the study of geometrical forms, and the transparent drawing slate, by means of which the pupil may correct his own drawing—we think this system deserving of particular consideration. We will take it up and examine it in detail next month.

## TEACHING THE CHILD TO DRAW.

## IV.

WE have brought our little pupil so far now, that he ought to be interested in the developments that await him day by day. Of the three angles which he has just learned to know, the right angle is the most important, because he must in the future relate all other angles to it. When he sees a right angle in perspective he must recognize it as one, and then must realize whether its appearance has changed until it is an obtuse or an acute angle. By laying the foundation well, we will be able to build all the more securely. Let the teacher try this. Put a box before the pupil, one corner nearer than the others, and let him see that the right angles there and at the corner farthest away are no longer right, but obtuse angles, while those on the left and right have changed to acute angles. In the illustration A and B are obtuse, C D are acute.

Another thing we want him to know is how to draw one line "at right angles" to another when he sees them so. We will place two rulers, or straight sticks, before him, being sure that they are at right angles to each other, pointing out that fact to him, and have him draw them. Let him see that there are parallel, vertical, and horizontal lines (ask him questions to prove it), and try to have him realize and represent the proportionate length of one ruler to the other. Use the words *perpendicular to each other* instead of the former expression, and try to lead him to use it by imitation rather than by instructing him to do so.

The next step is to arrange the rulers so that they are oblique and yet are perpendicular to each other, having

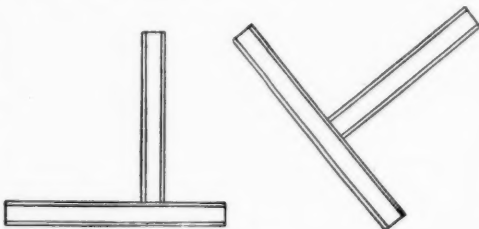


FIGURE 2.

our little friend first describe the angles as still being right angles, and the lines as oblique, parallel, etc., and then drawing them in this position, then in other positions. Do not insist that he shall have absolutely correct work unless he is old enough to perform it. In all these lessons the writer is obliged to leave such matters to the judgment of the teacher or parent. For the very small children it is sufficient if they get the work nearly right, if they think they are right.

We will now go back to the circle, and teach our young pupil something regarding curve lines. In order that he may understand them perfectly, we must teach him that every curve is related to a point, just as the circle is related to its centre. Let him fasten his pencil or chalk to a string, or use a compass, and describe circles from the centre you first have him place for that

purpose. Then let him draw curves in the same way, one inside the other, until he fully understands that they have a common centre, and that they are "flatter" (more nearly straight to the eye) the farther they get from the centre. This has a great practical value when we get to form study, for curves are related to each other very often just as straight lines are.

The free-hand drawing of objects having curve lines should follow. Place a plate flat against the wall with a smaller one beside it, and lead him, by questioning him, to see that here he has two circles of different sizes, also that each circle has one inside of it, related to the same centre. To have him see the outlines of these plates as perfect circles the centres should be level with the child's eyes. The effort to draw them should follow the dis-

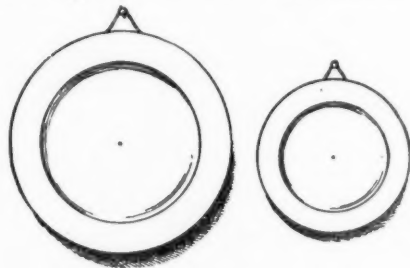


FIGURE 3.

cussion of all the points discovered regarding circles and curves, and attention called to the facts that the curves of each plate are parallel.

We have now established something in nature to which we can direct the child's attention as that to which all other curves are related—the circle. Take the one you used on the wall and hold it immediately in front of the child's eyes, the position such as to have one vertical and one horizontal diameter. Turn it slowly, letting him realize that it gets narrower to his eye until he sees it as a straight line. Have him see how the horizontal diameter remains the same length while the

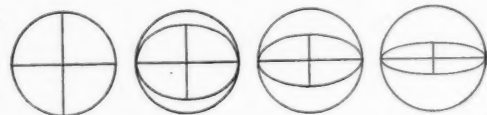


FIGURE 4.

other gradually grows shorter until it has none at all. Select the position where the circle is half turned, and ask him to draw one short and one long diameter like these, then drawing the ellipse.

The great thing to be avoided in thus teaching the child to see and to think is the conventionalizing of the subject; that is, we must not let him for a moment believe that he has found out all there is to know regarding anything, or that one drawing of any appearance is sufficient. He must from the very beginning be impressed with the idea that there are many phases of the same appearance. In every review bring this out by giving the former appearance in a little different way. Thus, the appearance of the circle in perspective is an ellipse, unless it is in a vertical position immediately in front of the eye (or if somewhere else, it must be at right angles to the line of sight), but we may have many phases of the ellipse.

If you hold the circle once more before the child, and this time turn it on its vertical diameter, you will bring out this point very nicely; and again, if you turn it on its oblique diameter you will present him with another example. Have him see, also, that there are very many widths to the ellipse, according to the angle at which it is turned. A good plan, if the child is very young, is to draw perfect circles for him with these diameters, and have him shorten the right diameter, drawing the ellipse inside the circle. After that have him practise drawing the same figure without the aid of the circle and without any diameters.

One of the strongest points in this method of teaching is to leave the exact drawing to become a matter of practice, while we give especial attention to the development of the reasoning and seeing faculties. Be sure your pupil understands perfectly what you want him to see and to comprehend, and spare no pains to keep him interested, and do not neglect the repetition of the lesson in various ways. Relate the lesson to the things he knows by sight, and have him draw only such simple things as are within the limits of his crude conceptions. The cover of the sugar-bowl, placed flat against the wall



first, and then laid on the table, so he sees the ellipse, and such things, are the very best for him to attempt.

STANSBURY NORSE.

#### VELASQUEZ AND IMPRESSIONISM.

THE relation of Velasquez to the most advanced art of the nineteenth century, though often referred to both by painters and by critics, cannot be said to be generally understood. Most people are aware that artists who stand so widely apart as Manet, Whistler, and Chase have looked to Velasquez as the source of all that is most vital in modern painting, yet do not in the least understand what they mean, nor why, as Whistler put it, Velasquez should be dragged into consideration. This is what Mr. R. A. M. Stevenson, in his sumptuously illustrated volume, "The Art of Velasquez" (published by George Bell & Sons, London), attempts to show. The importance of Velasquez in the history of painting is not yet, as he says, fully appreciated. He "preconceived the spirit of our own day." He was the newest and the truest of those who did so; more modern and more consistent than Rubens, Rembrandt, or Claude; a painter who saw the beauty of actual open-air light, and who has been reckoned a mere master of technique, without any feeling for beauty, because he preferred that beauty all of mass and tone to the beauty of line, which had already been fully worked out by the great Italian schools of design. In other words, Velasquez naturally directed his attention to those elements of visible nature which most interest us moderns. His eyes and mind took in preferably relations of light and color rather than relations of outline; and that is, with most of the best painters of the present day, the natural way of seeing. But, more than that, Velasquez was aware, as Leonardo da Vinci had been before him, that the colors and values of a scene all affect one another, and must be studied all together and not bit by bit. An artist of the pre-Raphaelite turn of mind while painting a sunset will shade his eyes, that he may see and paint what he calls "the true local color of the foreground," with the inevitable result that his picture as a whole will show such a sunset effect as was never seen by mortal eyes. Of course, the glare and the color of the sunset sky modifies the color of the foreground, makes it look darker and duller by contrast and warmer by irradiation than it looks a little later, when the brilliant sunset colors have given way to sober twilight. This manner of seeing things all at once and in their natural relations, which is the Impressionistic manner, was first thoroughly expressed in paint by Ve-

lasquez. The lighting of the great Dutch and Flemish painters, interesting as it is, is almost always false in its general relations, which were departed from in order to secure a more striking immediate effect. This consistency and harmony, which so much attracted him in the lighting of nature, Velasquez kept up in every part of his painting. Nothing is too much insisted upon. Nothing is introduced for its own sake. Everything is a necessary part of the whole, which is the picture. In this, too, Velasquez has been followed by our distinctively modern painters. It is, for instance, one of Mr.

ures after the paintings of Madrid, and partake of the faults of the process, especially in the loss of fine gradations in the darks, which the author says are easily visible when the pictures are in a good light. But in all other respects they are preferable to even the most careful engravings, as they are large enough to give some idea of the handling and of the subtle rendering of character in the remarkable series of portraits of the royal family, and the great ladies, courtiers, ecclesiastics, dwarfs, and buffoons of the court. The frontispiece is from a "Venus" of the painter's latest period, owned by

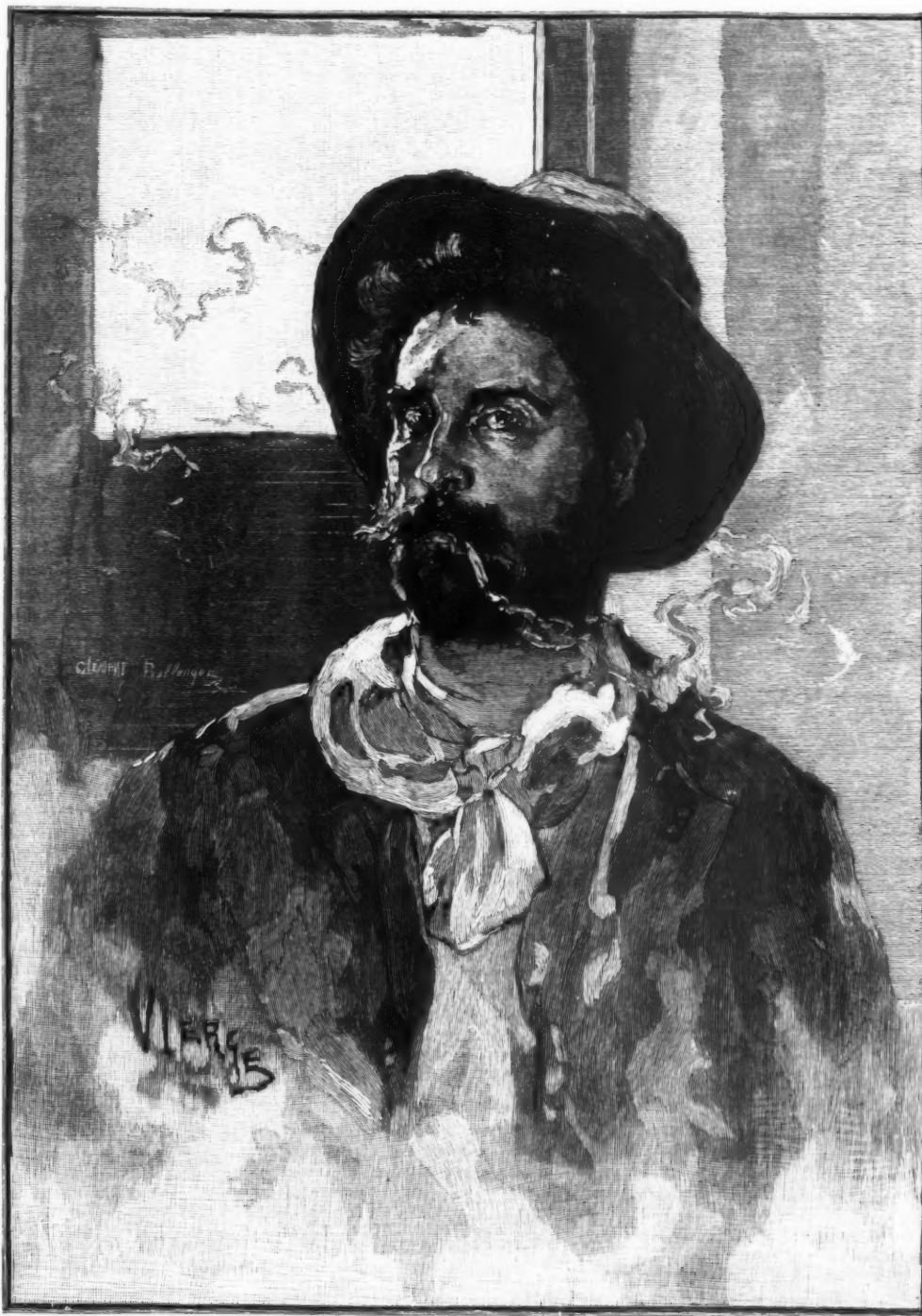
Mrs. Morritt, of Rokeby Park, England. Other pictures, not portraits, are "The Topers," usually called "Bacchus," "The Surrender of Breda," "The Forge of Vulcan," "The Coronation of the Virgin," and "The Spinners." No less than forty-three other full-page illustrations in half tone form an appendix at the end of the volume. (Imported by Macmillan & Co. Price, \$18.00.)

WE need offer no apology to our readers for presenting the features of an artist so well and favorably known to them by reputation as Daniel Vierge. The Art Amateur was the first American publication to show examples of his work and point out how remarkably he had created a technique especially suitable for pen drawing intended for process reproduction. It also gave his portrait; but that was many years ago, and since then a cruel illness, accompanied by paralysis, which resulted not only in the loss of the use of his right hand, but also in a total loss of memory of all occurrences prior to the period of the attack, has greatly changed his appearance. The very clever wood engraving given herewith, after a portrait drawn by himself, shows him as he is now, restored to health. His memory remains impaired, and he still has to draw entirely with his left hand.

THE Du Maurier drawings for "Trilby," we need hardly remind the reader, were exhibited and sold in New York. Yet, recently, the Fine Art Society, at its

London galleries, showed three hundred drawings made for the story. These represent the second stage in the evolution of each picture. It is interesting to learn from The London Art Journal—and the fact should carry an important meaning to young illustrators—that each one of these pictures was worked three times: "first, a sketch of the composition, then a finished pencil study, and lastly the inked-in drawing, with all the spontaneity of impetuous creation, although following carefully the amended study."

ART is constantly outraged in the name of Charity, and Charity in the name of Art.



PORTRAIT OF DANIEL VIERGE, THE FAMOUS SPANISH ILLUSTRATOR.

ENGRAVED BY CLEMENT BELLENGER AFTER A SKETCH BY THE ARTIST HIMSELF.

Whistler's greatest merits as a painter that nothing ever unduly asserts itself in his works. No particular patch of color, no excessively clever bit of brush work, "sticks out" to spoil the harmony of the whole. It is particularly difficult for a generation brought up to regard minute analysis of the greatest importance to appreciate fully such art. But Mr. Stevenson is in all probability right in saying that Velasquez and the greater Impressionists will be much better comprehended and more generally enjoyed in the future than they are at present.

We must say something about the illustrations of Mr. Stevenson's volume. They are principally photograv-

## THE ELEMENTS OF PASTEL PAINTING.



PASTEL seems just the medium for amateurs. One may get charming effects in a very short time, there are no brushes to wash or colors to mix, and when you are tired, the work can be put on one side without fear that it will dry in or not dry enough—it is always ready to take up just where one has left off. Indeed, it is an ideal medium. There is no need to fuss over technique: it comes of itself.

Study well the box of colors; train yourself to know just where the crayon representing each tone lies, and always put it back in the same place. Keep the box tidy; the colors will last twice the time they otherwise would, and you will be saved much trouble, for they soon become gray on the outside from handling, and so get to look exactly alike. Wipe them occasionally on a clean cloth or piece of cotton.

On first looking at a new box of pastels, it seems as if many of the colors were repeated—they look so nearly the same. Only personal experimenting will show that when laid on the canvas there is a perceptible difference.

For first practice, it may be best to take as a model one of The Art Amateur's many excellent colored studies of the head. If you are not sure of drawing it correctly, trace the outline and transfer it to the pastel paper. Use a smooth, slightly sanded surface—a dark bluish brown color makes a good undertone. The cheaper gray paper is not so easy to work on, but it is good enough for sketches. Trace the outline as lightly as possible; it is necessary to keep the paper in as fresh a condition as one can.

Sketch in the large masses with a crayon of reddish gray tone, using it very gently and lightly. Be careful not to put them in too heavy; allow only the top points of the roughness of the paper to catch the color. At this stage do not attempt to rub in either with stump or finger. It is a great mistake to begin by rubbing in the tones, for the pores of the paper soon become filled up, and your study loses not only its freshness, but gets in a state which makes it very difficult to work on. Now and again, toward the end, the finger may be lightly used to blend the tones together; but the more this can be avoided the better.

After a general idea of the head has been sketched in, and the tone of the hair and features indicated, it is best to begin on the background. Use the flat of the pastel. Much broader effects can be got in that way than with the point. Lay in with free, sketchy strokes. Try to put in the background right at first; working on it after the face is painted is dangerous, for the dust falls and is apt to mar the purity of the flesh tones. The same with the hair: it should be as nearly finished as possible before you work much on the face. Watch, and if at any time particles of dark have fallen on the lighter surface, blow them gently off. Use the flat of the pastel in all the large masses. Lay in the warmer tones first, then the grays on the top. Go about it on the same principle as in painting in oil colors, although in using the dark paper one sometimes gets an effect by working in the lights only, leaving the shadows to take care of themselves. If well managed, a very slight tone rubbed on at the end will bring the whole thing together.

When the background and the hair have been laid on, begin on the forehead. With broad touches of the pastel indicate the general tone; then look for the delicate grays where the flesh blends with the hair. Take care not to use too much pink and red in the flesh tones. Study nature closely, and you will see that the flesh tones consist of the most delicate grays—either pink, yellow, blue, or green. The pastel box is full of just such tones; look for them.

Work on downward, laying in the eyebrows, then the nose. Many persons in drawing a head begin with the nose, constructing the whole centre of the face first—the nose, eyes, mouth, the cheeks, ears, and forehead. Such a practice cannot be commended to the student, but the method matters little, if the result be good. Keep the tones fresh and pure.

Be careful with the eyes. Note the exact shape of the shadows which form the whole. Much depends on giving character to shadows. Do not think that a meaningless mass of tone will represent an eye—it is the curve of the eyelid and the shadow which falls from the eyeball. Take time to study closely the exact form. Even in working from life, take time to study the

forms of the shadows. Do not worry about color—it will come with practice. Keep thinking of construction and line. Remember that your pastels will not bother you by drying too quickly or not quickly enough. They remain in the right condition always. The iris itself study carefully; notice that part is in shadow—that is, there will be an accent against the eyelid in one place and part will be in light or lighter in tone. Be careful of the point of light, if there be any. It is first a sharp point of white, and rather difficult to put on with pastel, but it can be done. Take it out by scratching on the general tone of the eye and then touch into it with the white pastel sharply just a point.

Study carefully the contour of the face—the light which touches the cheek-bones and the delicate grays which unite the shadows and the light.

It is best to put in everything broadly and strong at first; the whole can be softened and toned down afterward with the gray tones. This is especially the case with the mouth, as it is very difficult to do. Use a tone as near the color as possible. Accent sharply the line which divides the lips, using a carmine crayon, but not the darkest. Draw the grays into this line, yet keeping it distinct.

Model carefully the chin with simple, broad touches, following the curves with the strokes of the pastel.



MR. GEORGE M. REEVS, NOW IN CHARGE OF MR. CHASE'S CLASSES AT THE BROOKLYN ART SCHOOL.

This lifelike portrait sketch is reduced from a crayon drawing (made by Mr. Reeves himself) on a grained paper. The original was retouched with ink, the lights scratched out with a penknife.

Then, on to the neck, which should be done in as few touches as possible.

The dress or drapery must be studied carefully, and indicated by broad, simple strokes. When this is laid in, go back and review the whole.

First see that the whole "hangs together"—that there are no glaring faults in "values."

Supposing that the background is correct, begin with the hair, correcting any faults of tone or value. Blend together with the grays.

At this stage of the work, if you find it necessary, very gently touch the tones together with the finger. Use the little finger; it is much more soft and delicate than the others; do not rub too hard or too much; the work will lose its freshness and snap if played with.

Stand away from the easel when giving the finishing touches; indeed, the best results can be done with the artist standing all the time and working always at arm's length. In this way one sees the faults sooner; they show up more at a distance than when one looks for them close to the canvas.

J. L. BOYD.

MR. GEORGE M. REEVS, of New York City, whose portrait is given herewith, has been chosen by Mr. William M. Chase to take charge of his classes in the Brooklyn Art School during his absence abroad. Mr. Chase is expected to return early in the summer. Mr. Reeves was a pupil of Gérôme at the École des Beaux-Arts, and of Jean Paul Laurens, and Benjamin Constant, at the Académie Julien in Paris.

## HINTS AND NOTES FOR ART STUDENTS.

THE great landscape painter, Corot, was in the habit of buying and hanging in his studio conscientious studies by young artists which showed a fresh and true appreciation of nature. He did this partly for the pleasure which it gave him to help others, but partly also because these studies helped to keep him alive to the variety and the charms of nature. Young painters who are still feeling their way, and who have not had time to acquire a manner of doing things without regard to nature, produce the sort of work that is best for the beginner to copy. With these he may feel himself on terms of companionship, as with students more advanced than he, but not indifferent to the problems that trouble him. Even in the schools a pupil learns much more from his fellow-pupils than from the master.

THE great painters should be studied attentively, but not copied. It would be to little purpose that one should learn how to paint like Corot, or Hobbema, or Constable, or Claude Lorraine. The copyist cannot hope to equal that which he copies. But one may learn from these great men how to observe. From Corot and Hobbema one may learn the science of values; from Ruysdael how to appreciate passing effects of light and shade; from Theodore Rousseau much about the branching of trees and the drawing of foliage.

THE best preparation for a summer's sketching is a winter passed in the study of still-life. It keeps one's hand and brush in practice, and it makes one familiar with the difficulties of representing real objects, which cannot be fully learned by copying. And it is comparatively an easy study, above all, in oils, in which the general aspect of a simple object can often be rendered satisfactorily with a few brush-strokes. This should be a consideration of importance to the young artist, who is peculiarly liable to forget the general effect in attending to the separate parts, if his subject be at all complicated or his medium be, like water-color, one in which the painter must proceed slowly and little by little.

DRAWING is too often understood to be simply the drawing of an outline. Properly, it includes modelling; that is to say, it is the complete study of form. And in landscape the modelling is usually of more importance than the outline, even when an outline may be followed, which is not always the case. It were an impossible task, for instance, to trace the outline of a tree in full leafage; but its modelling, that is to say, the various degrees of projection of its branches, some catching the light, more or less, while others fall back in shadow, may be rendered with a considerable approach to exactness. And the minor forms of which those great masses of foliage are composed may be reproduced as to their shape and direction and degree of light and dark by separate touches of the brush. This is what makes "the touch" of such great importance in landscape. Do not suppose that it ever is, with real masters or conscientious students, a merely ornamental flourishing of the brush. Every touch should represent some actual portion of the object, approximately as to form, exactly as to tone of color and degree of light or dark or value.

CONCERNING the much-discussed question of the advisability of sending young Americans abroad to study art, The Boston Transcript expresses in the following pithy sentences the well-known sentiments of The Art Amateur on this subject: "It is no news to any one who has taken the trouble to look into the question, that nine times out of ten it is the worst kind of folly to send boys and girls to Paris for the purpose of making artists of them. There are probably more so-called artists and art students in Paris to-day than in any other city in the world. There are more bad pictures painted in Paris than in any other city in the world, not even excepting London. And a large number of them get exhibited in the Old and New Salons. The facilities for the study of drawing and painting are as good in New York, Boston, and Philadelphia, as anywhere. The 'art atmosphere' talk is the most tiresome drivel. For the individual who needs an 'art atmosphere' in order to keep up his productive capacity there is no hope whatever, except the hope of a gleam of sense, which may lead him to seek an honest living in some humble trade more suited to his abilities than the making of pictures or statues."



## MENZEL AS AN ILLUSTRATOR.

OF artists who have attained world-wide fame as illustrators, Menzel may be said to be one of the first. He is also a pioneer pen draughtsman. Yet it is not on his technique that we now choose to dwell, nor



"PRUSSIAN DRUMMER, TIME OF FREDERICK THE GREAT."

PEN DRAWING BY ADOLPH F. MENZEL.

would we advise a young illustrator to copy his manner of using the pen. Much of his best work was done before photo-engraving was invented, and when every line had to be cut by a wood-engraver; and partly on that account, partly because even Menzel has his limitations, his manner is somewhat too dry and hard. And he makes too much use of cross-hatching to suit modern processes of reproduction. But even in his technique, Menzel is, at one important point, clearly a modern. He pays much more attention to the actual values of objects than do the older masters of the line. Rembrandt, for instance, has never hesitated to sacrifice local color to breadth of effect, leaving in outline large masses of objects which must have been dark in tone in order to balance other masses of intricate shading. Menzel, on the other hand, though he never fails in composition, and is very clever in his management of light and shade, rarely misses a chance to denote the color relations of objects. We see at once, for instance, that the uniform of the trumpeter, in our illustration, is of a lighter color than the flesh tints of his face; that the gloves which he is putting on are probably pipe-clayed; that his hair, though dark, is not black, like the leather of his scabbard. At the same time, he varies his line sufficiently to render textures. The rough fur with which the trumpeter's hat is covered is distinguished from the feathers in his cockade, and the polished metal of his trumpet and of the trimmings of his scabbard from the polished leather of the latter and of his boot-tops.

But where the student has most to learn from Menzel is in the denotation of character. Every object is for him individual, distinguished from all others of its class. Every face and figure has its individual expression. Note how the dejection of the drummer seated on his drum is emphasized by the line given by his stiffly bound pig-tail. Look at the drawing of the hands of the provost marshal who is trimming rods; not only is the action well represented, but the hands themselves could belong to no other man. Again, see how the texture of the untrimmed twigs is contrasted with that of the cut rods laid by on the bench, with the wooden supports of the latter and the glazed tiles of the stove against which the figure is leaning. The little sketch in the upper left-hand corner shows a soldier being punished for some fault, by being made to pass between two ranks of his comrades armed with the rods that the provost is preparing.

Menzel's greatness does not arise from any technical achievement, but from his intense love of natural fact. If he had drawn for photographic reproduction, he would probably have materially changed his technique. But, as is shown by the sketches in pencil and crayon that we reproduce, he would, in any manner of using the pen, have found means to express his consummate knowledge of form and aspect, of action and expression. While worthy of being studied on all sides, it is on these points mainly that he is to be accepted as a master.

At the present writing, merely a passing reference need be made to this famous artist as a painter. During The World's Fair at Chicago, the full measure of his success from that standpoint was noted with due appreciation in these columns. We need only add that the felicitations extended to the veteran artist on the occasion of the recent jubilee at Berlin, on the celebration of his eightieth birthday, met with a sympathetic echo on the part of his very many admirers on this side of the Atlantic.

## LEARNING TO PAINT ALONE.

"AN EARNEST STUDENT" asks if it is possible to learn to paint alone and without a teacher. It certainly is, especially if landscape be the chosen genre. The best landscape painters have owed very little to whatever schooling they may have had, and while it is always well to take lessons in drawing and in the management of tools and materials from a good master, the true teachers are Nature and such paintings, or even engravings or photographs after paintings, as it may be possible to study. Nature sets the problem; such works as are reproduced from time to time in The Art Amateur offer a solution—a partial one, it is true—on which the student may perhaps improve in some way if he has industry and talent. The isolated student of art should begin by copying paintings or such careful and accurate reproductions in color as are given with this magazine. From these he may learn with a little experiment what colors to mix to produce the broken tints of nature, what forms and tones are important, and how closely they may be rendered by a free and natural use of the brush. For it should be understood that it is silly to attempt to do with one tool the sort of work that is proper to another. One would not try to sew with an etching needle, and one should not expect to get the effect of a water-color or the accuracy in unimportant details of a photograph when painting in oil.

"RECIPES" is the designation applied by some persons to the practical directions given for the treatment

of painting models furnished in publications like The Art Amateur. A most expressive term, it must be admitted; "one third of this, two thirds of that, and a tiny touch of the other." But probably no one deprecates the necessity of such methods more than the persons who write these "recipes." Teachers they are for the most part, knowing, from long experience, the drawbacks and limitations of the thousands who crave a little really practical aid in their studies. The page of Answers to Correspondents, month after month, indicates how much such information is desired.

"Paint what you see" is the watchword in high art, and in every generation or so are born two or three gifted individuals, who see instinctively. But seeing, if not in itself a gift, is at least a sense that must be educated, and even under the fostering care of the best schools, with the magnetic presence and criticism of the master, learning to "see" is something that it takes most students several years to acquire. How, then, must it be with less favored ones, who, living in some obscure township or village, remote from any art centre, have never even been inside a picture gallery or studio? Their only means of communication with the world of art is through the columns of a magazine. Should it re-



"PROVOST MARSHAL PREPARING RODS." PEN DRAWING BY ADOLPH F. MENZEL.

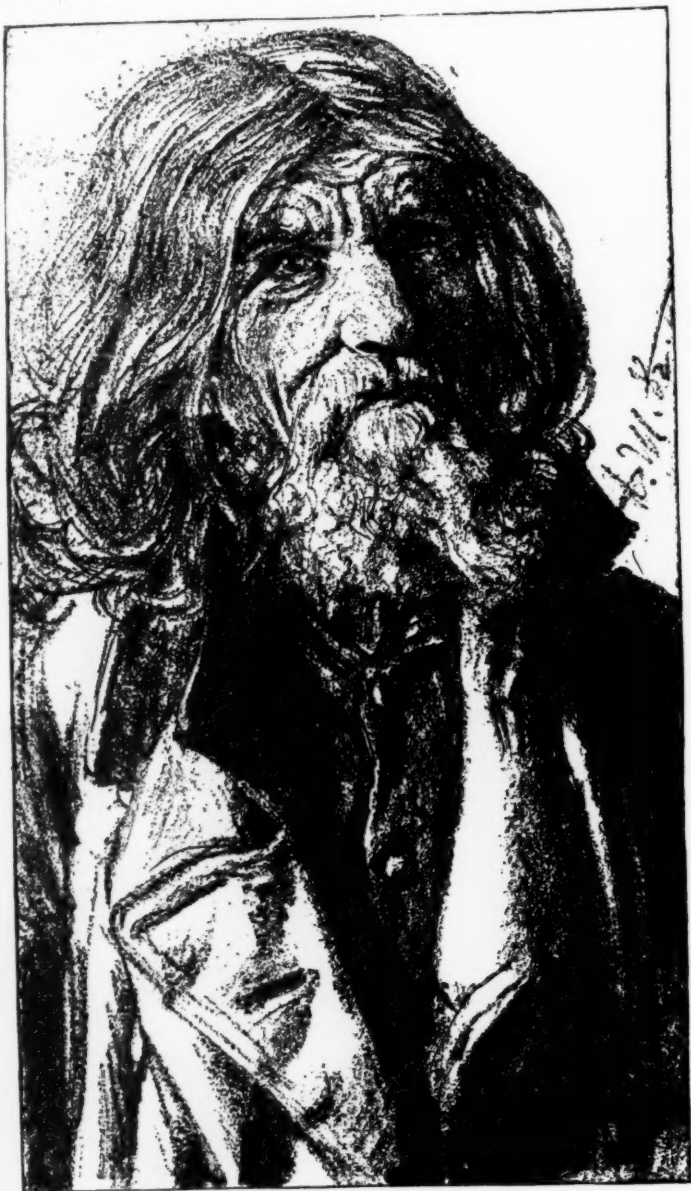
THE SMALLER DRAWING SHOWS A PRUSSIAN SOLDIER PASSING BETWEEN THE LINES, TO RECEIVE THE BLOWS OF HIS COMRADES.

fuse to help them in any way that might encourage them, and tend to lighten their solitary labors?

Of course it is not to be supposed that an artist, in furnishing a model to be published for their guidance, intends to convey the idea that a flower is always of the one color represented, or that a sunset sky has always the same proportion of a certain red and yellow. He merely says: "This is the way I saw it at one time; try it, and you may see something better." The inquirer—generally it is a woman—may work out the "treatment" much as she would a new pattern of embroidery. The result, perhaps, looks something like a sunset; but it is not her idea of one, and she will probably "go to nature" to see what the trouble is. In that case, next time her work will be a little less mechanical than at first, and if she has intelligence and perseverance, it is impossible that she shall not learn to see things a little differently than she did before. If her attempts go



"A RUNAWAY." PEN DRAWING ILLUSTRATION BY ADOLPH F. MENZEL.





STUDIES  
BY  
MODERN ARTISTS.

ADOLPH FREDERICK MENZEL.



no further, she will get new pleasure from her surroundings; but it may be that the seed thus sown will one day bear fruit, and she may yet be numbered among those who, under more favorable conditions, are trying to paint what they see.

However this may be, those who have no need of such help will pay no attention to the "recipes," and hence will not be harmed by them. Let them rejoice in their good fortune; but let them not deny those less fortunate, who can get nothing better, the privilege of this modest aid.

## CHINA PAINTING.

### SOME IDEAS FOR FLORAL DECORATION.

FLOWERS are always good comrades of the poet; they furnish him with inspiration, and he pays the debt in royal fashion. Why do not our mineral painters more often take the hint, and combine some brief, well-expressed sentiment with their floral decorations? The mine is inexhaustible, and one skilled in lettering who would act upon the hint could thus give an added interest to his work.

When the objects to be decorated are intended for "favors," or gifts for special seasons, the poetical selections must of course be suitable for the occasion, and for the particular flower which they are to accompany. Strange it seems, the flowers of delicate form and growth lend themselves most gracefully to gold decoration.

Take, for instance, the daisy, violet, buttercup, hair-bell, narcissus, forget-me-not, lily-of-the-valley, rosebud, wild rose, sweet-pea, rue anemone, and arbutus—twelve simple flowers quite distinct in form and easily adapted to any arrangement. With these to draw upon, a very pretty set of cup decorations for luncheon "favors" could easily be made. Studies of all have been given in *The Art Amateur* within the past year. The cups might be tinted all of one color, or each might have the color of its flower, which itself would be rendered in gold. The lettering might be in gold or color, according to fancy.

The entire flower design would be put in with raising, used thinly as a color, laid perfectly flat and of even thickness—just sufficient to give a body on the china—and afterward slightly and delicately outlined and veined. The effect would be richer than if the design were cleaned out and the gold laid on the china, or if unfluxed gold were used over the tinting. If the raising be handled by one expert in its use, it may be laid before the tinting is fired; otherwise it had better be fired first.

On such flowers as the chrysanthemum or daisy, each petal is laid with one clean stroke. Leaves and other flowers with broad petals are indicated by quick manipulation of the brush—a trick easily acquired by practice; rarely should such work, while wet, be touched a second time.

In some cases the effect of slight modelling can be given; as, for instance, in a cluster of forget-me-nots, one or two prominent flowers receiving a second coat (after the first has set), the edges being slightly raised. The lily-of-the-valley can be very beautifully rendered, the top of each little bell raised, giving just a hint of its shape. Care must be taken not to overdo the matter; it is a suggestion more than the reality that must be aimed at. The Japanese understand this sort of thing to perfection.

Gold of different colors will give variety, and the whole will be vastly improved by retouching with a dark red after the gold has been fired. But this must be done with the greatest care and neatness, or it had better not be attempted.

For the lettering, adopt some simple style—something odd and fanciful in form and arrangement is easiest. It may be done with pen or brush, in gold—unfluxed if over tinting—on the saucer; or it may be of a color contrasting with the ground—brown is good in almost any case. On some occasions one's own handwriting would give a personal value to a gift. The words can be disposed in an irregular manner among the flowers, or by other arrangement made to form part of the decoration. For instance, a band of suitable width may be left untinted around the top of the cup, finished at both edges with a row of tiny dots of raising, or pen-work of gold, and the words arranged so as nearly to fill the space. The letters should be in gold, and shaded with the same color as the ground; that is, a soft stroke following the letter on the right-hand side, to suggest

relief; or there may be a band of color, half its own width from the top, the flowers behind and partly over it, with letters in the same color. Many other arrangements will suggest themselves.

If it be desirable to follow the color scheme of the table decorations, which might not be a suitable one for the tinting, it could be done by painting the flowers in monochrome of that color on the white, outlining and veining them with raised gold, and the lettering in the same, or gold shaded with it. Light Ivory Yellow—which can hardly be called a color, as it is only cream white—would harmonize with anything, and serve to take off the cold glare of the white china.

In other cases, quaint mediæval letters would be suitable, and could be made to form a very rich band or border, as is done often in metal work. They would fill the whole width of the border, and be laid in flat



NATURAL  
ROSE GROWTH.

SEE ARTICLE, ON THE  
OPPOSITE PAGE, ON "THE  
TREATMENT OF ROSES."

with raising; or perhaps, better, with a rough ground for the gold. The whole band gilded would give the letters mat on burnish gold. There is a bonbonnière with straight sides that could have such a band around it, and another with a flat top where such a border would be very rich surrounding a decorative head, a group of cupids, or some similar design.

Ribbioned letters are often effective; the twisted folds forming them show two colors, or gold and color. A baby's toilet set, with simple flowers tied with a gold ribbon, the flowing ends forming a word or name, always delights a mother's heart.

There is hardly any article of personal use whose decoration would not receive from words additional life and meaning. The finishings for the writing-table and dressing-table offer a good field for experiments, and a set of bread-and-butter plates, with quotations from Shakespeare and other authors, could be made very spicy. In this case, it might be best to make the lettering in gold without shading, so that it might not be too conspicuous.

C. E. BRADY.

[The suggestions of our contributor are excellent. They come to us too late this month to act upon; but next month we shall embody them in some new designs.—Editor of *The Art Amateur*.]

### SIMPLE PRACTICE FOR FIGURE PAINTING.

IN all other studies, pupils are expected and are content to practice on simple subjects and with simple methods; but in mineral painting they must produce elaborate work at once. Color, brush handling, and the uses of a variety of new mediums must all be acquired at one time. Surely this is a mistake, and but little progress is possible to those who adopt it. Let us be reasonable, and take some model which, while attractive, will not overwhelm us by its technical difficulties.

Before me are several numbers of *The Art Amateur* of the past year. Let us look over them together, and select a few subjects which will afford us useful practice, say in figure painting. Presupposing a knowledge of drawing, what a capital subject for the student is "Italian Peasants," given in the August issue of last year! The broad, crisp handling in the draperies would give a admirable control of the brush if persisted in, until one could lay the shadows over the half-tint with one light, clean stroke; and, after it has set, the deeper shadows on that again, without disturbing the under color. This on a large plaque or four or six-inch tile, in a monochrome of Pearl Gray and Chestnut Brown, ought to make a pleasing decoration.

Give first a coat of Pearl Gray with a very little brown added, prepared, as for tinting, with balsam and lavender, having first drawn in the design with water-color Carmine. Before the color sets, quickly block in the half tints in perfectly flat and broad masses, using a little more of the Chestnut Brown, and large flat brushes. It will now be best to dry the work, and, after going over it with the scraper, to remove all dust and roughness, proceed to lay in the shadows, and lastly all the sharp lines of detail. For this second painting, use whatever brushes will serve the purpose best, either round or flat; only let them be large.

The thing is now to learn just how wet and just how dry the color must be used, and how full the brush should be in order to float the color over without cutting the under coat. The balsam helps to hold the first painting, but it is not necessary to use it later. Oil of lavender and sometimes a little turpentine are the proper thinning mediums. Remember not to touch a part the second time while it is wet. But it may be gone over any number of times by drying a few minutes between.

Such a panel could be very well finished for one firing, and it is not too much to ask that, if not satisfactory, the work should be wiped off and done over again, until it is satisfactory. If it does not look clean and workmanlike, firing will not improve it. And if the work is not a success in using two colors only, what would have been the result if more had been used?

The pretty Flemish head given last October would also afford good practice in drapery; but it requires higher finish and different brush work. The painting of the ruff may seem rather monotonous work, but the one who undertakes it will find that it is something more than lines radiating from a common centre. There is a vast amount of light and shade and delicate handling required to bring out the texture of the stuff and the turn of the folds, and at the same time keep the whole in its place.

The picture given in the September number, called "The Public Letter-Writer," would make a fine panel in brown. It would require two firings, and offers good practice in giving a high degree of finish. Give a ground of light Ivory Yellow and work up with Brown 108. In the same issue of the magazine is a double page of animals. The head of a dog and one of a deer, in the July and August numbers, suggest yet another class of work—the rendering of hair. Try them. The dog and the deer are the very opposite of each other; find out the proper touch that shall give the quality of the coat of each. Then prepare some color to use with the pen. The hand cannot be trained in too many ways. The eyes may have already been taught to perceive and the head to understand, but the hand must serve a long apprenticeship before it will obey.

The frontispiece portrait in the November number, after a painting by Greuze, would make another charming study in monochrome, affording practice in stippling—another touch that it is absolutely necessary to acquire before flesh can be successfully handled.

Remember this is for downright study and practice, and do not be afraid to clean off the color again and again if need be, and start anew. The heads would be worth doing for the practice in modelling alone. And



the person who works it out successfully will never regret the time spent. A soft gray of Brown 17 and Pearl Gray would be pleasing, or Violet of Iron and Warm Gray. In either case give the whole plaque a thin coat of the gray prepared as before, and slightly tinted with its shading color. And then, with large flat brushes, quickly block in the masses, no details. Try to get the values correctly at first; note that the light on the hand and shoulder is a little below that on the face. Having used plenty of oil of lavender, the color should remain open long enough to allow you to soften everything together. If it still remains in condition to blend, some details might be worked in, but not otherwise. It will then be dried and scraped, and enough detail given to preserve the drawing, but all soft, you working with a light quick touch not to disturb the color. On no account break the lights. Not only is the highest light in the picture much below the white of the china, but the latter must be entirely covered, in order to get an even glaze. Use the soft color (the gray) throughout in the first painting. All the shading colors named are hard, and need the gray to glaze them.

After firing rub the surface slightly with No. 00 emery paper, and it will be better if this is a little worn before using. Give the whole a thin coat of color, as before, to get a surface to work on; it may be almost entirely taken off the high lights if desired. Use a smaller proportion of gray than for the first firing; little if any need be used after this coat. Then proceed (after drying) to work the whole up with a stipple. This requires a brush—large, to carry the color in good condition; but it must have an exquisite point, soft, yet strong and full of spring. Cheap brushes are answerable for many disappointments. Do not try to get the full strength at first, but work up to it. It is only by innumerable touches and successive workings that all this delicate modelling may be secured and softness preserved at the same time.

This working in monochrome is of inestimable value, if one would only see it so. It is beautiful in itself, much more so than poor color, and when the brush handling is mastered in this way, the color will come easier. Perhaps the favor which old Delft blue holds just now in the popular fancy may induce more to work in it.

#### TREATMENT OF ROSES.

##### III.

[This series was begun in the January number of The Art Amateur.]

PINK roses may be divided into two classes: (1) the warm or flesh pinks, which we have just seen come from the iron reds, and (2) the cold or pure rose pinks, which come from the carmines, and these run into the crimsons. Carmine A, of the Lacroix colors, gives the most delicate tints, but English Pink is considered more trustworthy, and does not suffer so easily from over-firing. Carmine 3 is deeper, and used to strengthen Carmine A, while the deep purple of the Dresden colors (not Lacroix Deep, Rich Purple) follows after it as a crimson. With these colors, various degrees of dark pink and crimson are produced. But there are some of the deep glowing pinks that it is not possible to give satisfactorily.

Glazings of yellow or yellow brown over the whole, or in part, often give fine effects. A delicate rose with nearly white lights, having been worked up with English Pink, and seeming too cold, may have a coat of Albert Yellow, or Silver Yellow, and Yellow Brown, over the whole for a third firing,

with Carnation in some parts and Carmine 3 and Carnation in the deepest. A glaze of Yellow Brown in places will often help a strong flower like the American Beauty. Always remember to keep the strongest color on the nearest side. There must be an indication of grays on the farther side, although we may not realize their presence in looking at the flower. This will help the perspective, and prevent a silhouette effect.

For Jacqueminot roses, if just the proper degree of strength is given in the several parts, the Dresden Deep Purple will very nearly give the color. But that "if" is very important. Compare a fired sample, of strengths running from lightest to very dark, and nearly every tint in the rose can be picked out. Another plan is to work the rose up with Deep Red Brown, and then, after firing, glaze with Deep Purple. But while this is in some ways more trustworthy, the brilliant reflected lights have not the purity of the deep purple on the white china.

In private gardens and greenhouses roses can grow with a suggestion of sweet lawlessness that those raised for florist's use seem never to acquire. The poor things are pruned and forced with an eye to commercial value only, that robs them of much of their poetry. But for many of us they are at this time of the year all that is to be had. So go to the garden when you can, and study them as they grow, selecting such groups as will bring out the best points of their kind.

It is not enough to make the semblance of a rose and then give it a color to suit the fancy of the moment. You cannot make a Tea Rose out of a Maréchal Niel or an American Beauty of a Bride. It would be like painting a face and then giving it a color to suit different races. Painting a purely decorative flower with an artificial arrangement is one thing, and painting a rose with a name is another. And the rose with a name is never painted from a description. There is no such thing as putting into black and white "how to paint roses." The rose itself must be the teacher. We may suggest colors and methods, but the "how" to do it lies between the student and his model. No words ever gave an idea of the tender charm of light and shadow, of grays and reflections, and constantly changing hues, but the flower itself teaches all this. And it is possible to work from the flower even with mineral colors; for the painting of it may be something more than a servile copy of the original, as no two roses are ever precisely alike, but each bears the unmistakable family likeness. So if we study our models well, not as an individual flower, but as a type, we may catch more of that indefinable something that marks it than by striving with a copy of photographic accuracy. Or a study may first be made in oil or water-colors, but we had best make it for ourselves, and with its ultimate object in view. No two persons interpret a subject alike, and although that of another may please, it never speaks to the understanding as our own.

I wish it were possible to convince those who persistently look at Nature through other eyes of the advantage of using their own. Wishing to paint some

familiar flower, they at once search out a study of the same made by some other person and proceed to copy it. Now to such a one I would say, arrange your flower in the same position, light, and so forth; set the study up and stand off at a reasonable distance; compare the two and see how it strikes your sense of fitness. Presumably, whoever made the study worked conscientiously, but he saw the flower with other eyes than yours. If it speaks to you in another way, why not record the fact?

I have purposely avoided giving so-called "treatments" for every special flower, but such suggestions as to color as will help any one willing to try (it may be for the first time) to see for themselves. Choose, first, a flower of simple color and form; that is, a white or light yellow or pink; avoid scarlet and crimsons and those tantalizing intermediate tints that we know not exactly where to place. Analyze the color and decide what it is: if yellow, is it cream, or lemon, or golden? Get out your test plate and see what comes nearest. Draw upon your past experiences of combining colors, and fancy if this and that were used together, would they produce the desired effect. And when you have tried this experiment, and fired it, you are not likely to forget the result, good or bad.

So much for local color. Now see what effect shadow and half light have upon it. On what part is the color most pure—not the intensifying of it in certain places, but the general tone? And as it falls away from this you will find the grays. They will soften this pure color into the shadows, and stand between both and the outlines. They will model the cupped petals and their delicate, rolling edges; they will, in short, round up and shape the whole flower. Without them the light and strong shadow would form simple block work. Having placed them, find out what they are: a modification, of course, of the local color. Put some perfectly neutral gray beside them and see how they differ. Treat the shadows in like manner and the intensified color. Decide what shall be used for them. Make notes of all these points, and the first step is accomplished. The flower has a new interest, for between you and it there is, as it were, a confidential understanding.

So far, I have spoken only in relation to color. The drawing and modelling are of equal importance, and also to be mastered by degrees. The plan of modelling up first in grays will also be good training in learning to distinguish light and shade from color. C. E. B.

#### THE "NICK" IN "OLD DRESDEN" WARE.

It is pretty well known by collectors nowadays that there is something queer about a piece of old Dresden bearing a nick or cut in the paste across or near the cross-swords mark. But just what each signifies is not always understood. The nick across the swords means that the china was sold in its pure white state, and hence the decoration was not put on in the Royal Meissen factory. The nick or nicks above or below the swords show that the piece was rejected on account of some defect. Formerly there was much significance in these notes of warning, but now the most wretchedly painted pieces are turned out from the once famous factory, each bearing the unnicked cross-swords, and the plain white ware is sold in any quantity to any one who chooses to buy it and decorate it for purposes of deception. To the actual connoisseur there is no danger; but the collector of old china whose knowledge is based upon what he has read in books would do well to be on his guard. There are cabinets at the bric-à-brac shops full of spurious "Dresden."



SUGGESTION FOR THE SETTING OF PORTRAITS IN CHINA DECORATION.

## THE HOUSE.

## STAINED GLASS FOR PRIVATE HOUSES.



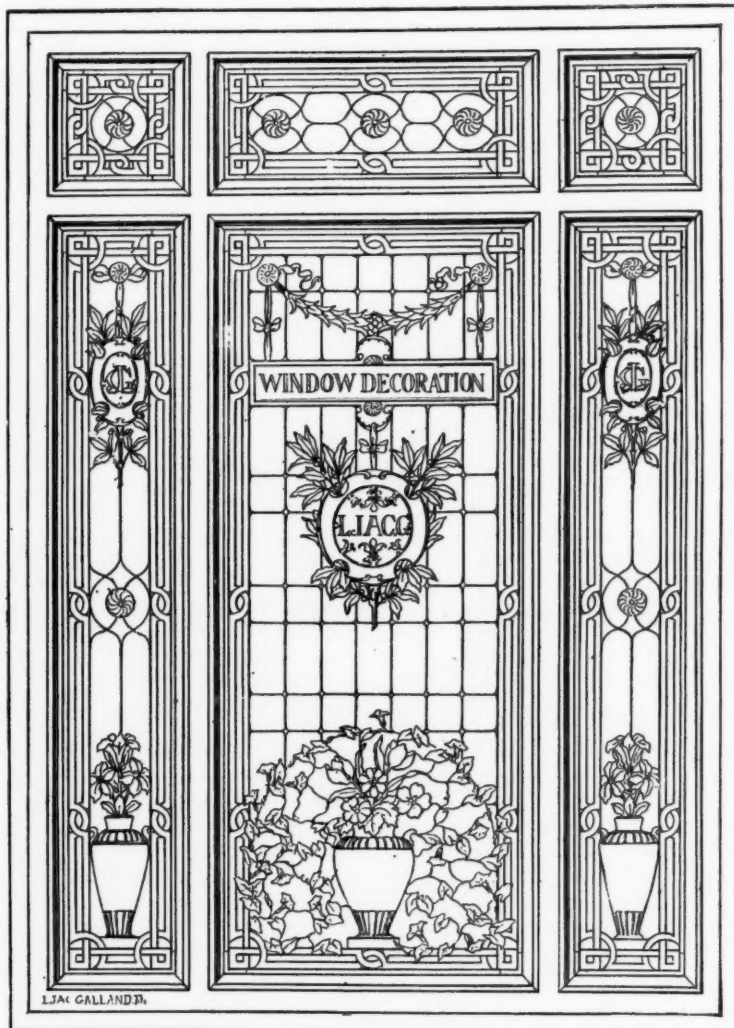
MODE of design in stained glass very suitable for private houses, and, luckily, fashionable also, is shown in our illustration of a window. It is usually desirable that the light in a room which may contain pictures or other works in color should not itself be colored by passing through a window completely filled with stained or painted glass. But a little color may be introduced so as to produce an extremely beautiful effect, without altering sensibly the quality of the light. In the design before us the whole ground may be of transparent glass, or, if the outlook is unpleasant, of colorless cathedral glass, the irregular surface of which prevents distinct vision of objects on the other side, while nowise interfering with either the amount or the purity of the light that enters through it. Upon this ground the decoration is produced with pieces of colored glass leaded into their places. In designs of a conventional sort such as this it is well to keep a marked distinction between the two kinds of colored glass most in use, the transparent colors, which are known as "antique" glass, and the more opaque, which are known in the trade as "opalescent." The latter may be obtained in many tones of white, yellow, amber, rich browns, greens, and purples, and is extremely useful for the straight-lined and interlacing borders shown in our illustration, as they give an appearance of solidity which helps to tie the borders to the framework of the window, and so aids in producing an impression of unity and strength. The festoons and sprigs of leaves, on the contrary, had better be in various "antique" greens, while the little berries shown here and there among the branches may be reproduced by means of rounded buttons of ruby glass, technically known as "jewels." Similar jewels, but preferably of another color for the sake of distinction, and of a lozenge shape, for the sake of easy leading, may be inserted as shown at the intersections of the longer lead lines. The whorls which are introduced in the side panels and as points of suspension for the festoon and tablet in the middle are formed of pressed glass, usually of the opalescent variety, and are known as "roundels." The flower vases at the bottom of the window will look best in opalescent glass. The channelled bands with which they are decorated would be omitted by most practical glass designers, as calling for very accurate cutting and fitting; but if such work is properly done, the effect is very pleasing. The lilies and convolvulus flowers should also be in opalescent glass, the latter stained pink, but the leaves and stems will look best in green antique glass, of which there should be at least four or five shades to avoid monotony. The inscriptions and monograms may be replaced to advantage by painted heraldic work. In several places, especially at the extremities of the leaves, the design calls for what most American workmen will consider very difficult cutting. If opalescent glass, which is generally of very irregular texture, were required in these places, it might be impossible to get the design carried out for any reasonable price; but with cathedral glass for a background, and the leaves in antique glass, both of which kinds are comparatively easy to cut, the window presents no insuperable difficulties. The general effect should be serene, light and cheerful.

AN artistically finished and furnished room ought to impress a person upon entering it, just as would a fine painting of an interior. In one, as much as in the

other, everything should be in keeping. The artist studies his picture as a whole; he does not introduce this or that merely because it is beautiful in itself, but because it contributes to the general effect. In creating a real interior, the same rigid discrimination should be exercised.

## A CHURCH WINDOW.

A LARGE rose window intended for Calvary Church, at Summit, L. I., was exhibited for a few days at the Tiffany Studios. The subject is the Beatitudes, represented by angelic figures, which, with much ingenuity, the designer, Mr. Frederick Wilson, has disposed so as to fill agreeably the eight large sections of which the window is composed. At the same time and place the designs and full-size models of the mosaic ornamentation for the vestibule of the Chicago Public Library were shown. The walls of the large



STAINED-GLASS WINDOW SUITABLE FOR A PRIVATE DWELLING. DESIGNED BY L. J. GALLAND.

vestibule are to be panelled with colored marbles, each panel surrounded by an elaborate border of glass mosaic relieved with mother-of-pearl in geometrical patterns of the sort familiar to those acquainted with Italian Renaissance churches and palaces. A coved ceiling offers a larger space of about 14,000 square feet, which, excepting a cupola of stained glass in the centre, will be entirely filled with glass mosaic, in a vine pattern, with large ornamental medallions enclosing shields. The work promises to be in general appearance light, well ordered and graceful, and in keeping with its destination.

THE author of "Annals of Westminster Abbey" speaks of the shocking mutilation and loss that so many parts of the church have experienced through the introduction of huge and utterly incongruous monuments, as well as the great and cumulative injury it has sustained through the carelessness of workmen when erecting and displacing the monstrous and dangerous piles of timber staging that have hitherto been deemed a necessary part of the arrangements at coronations.

## WOOD-CARVING FOR BEGINNERS.

## VI.—BYZANTINE STYLE (CONTINUED)—A CLOCK.

AMATEURS generally wish to make something ornamental yet useful and not expensive, and which can be done at home without an elaborate outfit—in the family sitting-room, it may be. Some of my pupils have been making mantel clock cases. The design given in The Art Amateur this month shows one of simple construction and inexpensive: a case for an ordinary alarm clock, which costs only ninety cents. The working drawing is of the actual size, but the opening for the face must be made according to the size of the particular clock that may be bought. The ordinary size is 4½ inches diameter. It is best to make the opening a trifle less, so that the metal rim will come inside the wood. A sketch is also given of the back of the clock, showing two vertical brackets (*a* and *b*) which project backward to the same depth as the clock works. If there is to be one only on each side of the works, use wood 2½ or 3 inches thick; but if it is easier to saw out two pieces for each side, let the wood be ¾ inches thick only.

More economical would be to leave the works open behind, boxing the sides and top only, as shown (*c, d, e*) in the sketch; *E* can be used as a shelf on which to set a vase or other ornament.

A more elaborate fitting would be to have the case solid at the sides as well as the front, by tapering all three pieces toward the top, the front taper beginning at the top of the dial. But in order to understand this, you must consult a cabinet-maker, as regular machinery is required for joining the pieces and producing fine joints.

The same base, *f*, is used for both styles of clock-case, not projecting at all behind, as the clock must fit against the wall.

For the alarm-clock case use wood 1½ inches thick, which should be moulded on the top to take away the plain edge. Let the sides and top shelf of the box at the back be ½ or ¾ of an inch thick. These can be screwed or mitred on, or even nailed. The little shelves at each side of the base are as useful as the top shelf. The base should be ¾ or 1 inch thick, or even more if required to preserve good proportion. An egg and dart pattern in the Byzantine style can be used on the moulding of the base. The egg is treated flatter than the Greek, and the dart is more realistic, on account of being worked out more in detail. A back to cover the clock works may easily be added with hinges, to form a door. This construction is so simple that any one who is handy with tools can put it together, only the moulding needing to be machine-made.

The drawing should be very carefully placed on the wood and traced over blue paper. Go around outside the lines of the design with a large veining tool; then dig out the background, cutting down ¼ of an inch at least. Remove roughly at first, and as those who are executing this model have probably followed the other stages of our work in the Byzantine style, they will realize how necessary it is to use independence of treatment; for instance, to lower the background more near the beading and the head of the animal, so that they will project as much as possible; also near the scroll, so that the leaves will curve easily into the background. The joint of the leg should be heavy and prominent, and taper toward the paw, which must be heavier. The scroll goes under the leg and must sink gracefully, so as not to have the appearance of cutting through the leg. There may be a margin of beads on the clock. First divide the space to contain the beads into squares with the veining tool; then with a flat gouge, held concave side down, round the surface of the squares, first having taken off the corners with a quick-curve gouge. Let the tool marks show on the beading.



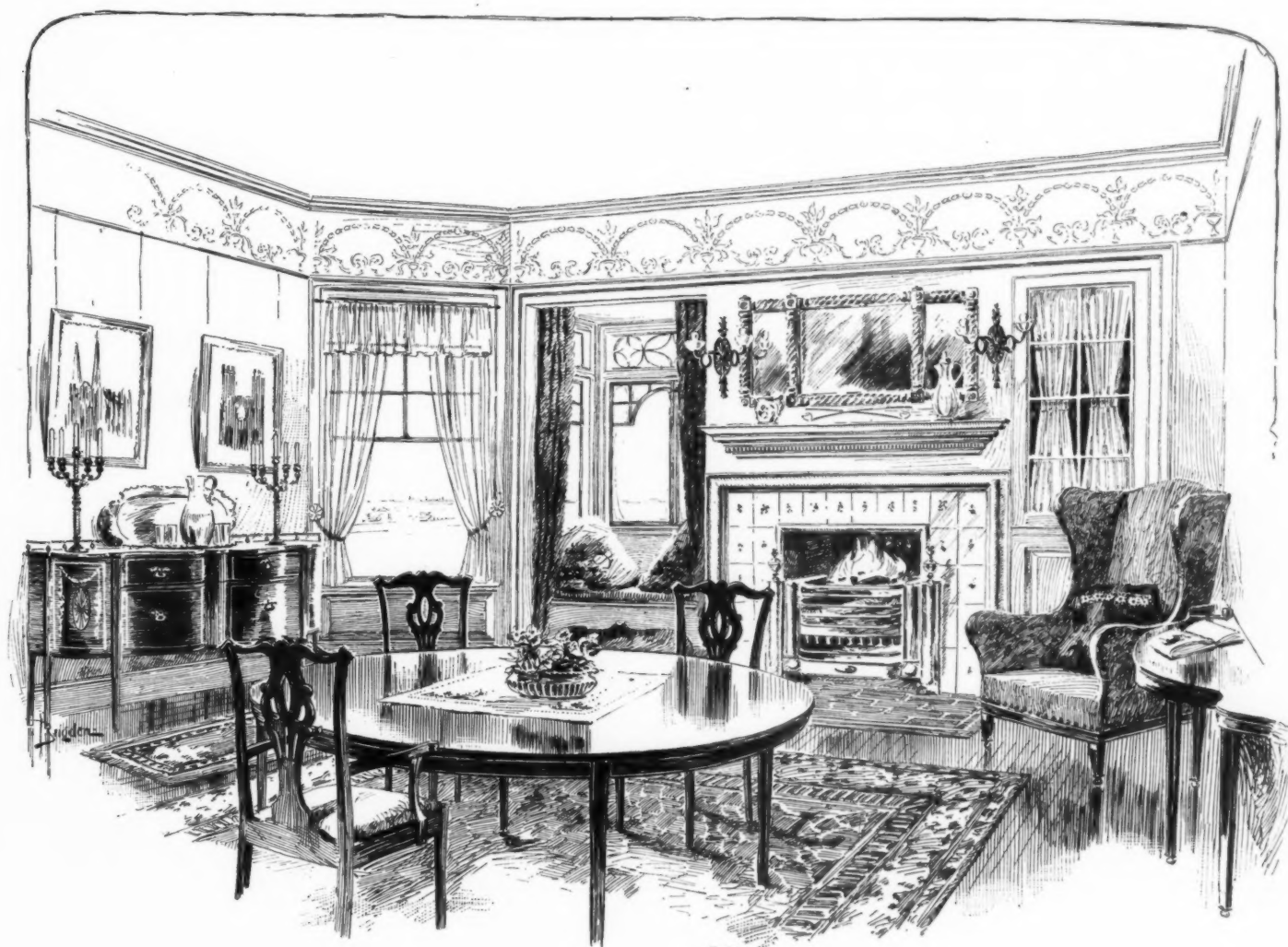
The head should be very carefully treated. Take the  $\frac{1}{4}$  inch gouge, and, with the convex side down, remove the wood from the tip of the nose toward the eye, to give the hollow around the latter. That leaves the forehead in higher relief. Take a fluter and commence at the tip of the ear and outline it sharply. Round the forehead off well down toward both the ear and the nose. Let the farther ear go flatly into the background, hollowing it out a little for naturalness of effect. Let the neck slope from under the ear toward the body, so that there will be a chance for the scroll to pass over it. Use a flat gouge for this. Then taper the body, so that it disappears behind the large scroll and leaves, which, in their turn, must pass under the paws. The background should be cut very deep between the paws, and, indeed, all around the animal, with tools to fit the curves, so that the figure will come out strong,

all lines on them fade out toward the curve where the scrolls meet, so that there will be a delicate, soft appearance there. Make the background wavy by using first the convex, then the concave side of the gouge; a great deal of undercutting is required in this design.

Put as much expression into the eye as possible. More care will be necessary in carving this than the previous designs given, for the object is to stand close under inspection on the mantelpiece or on a bracket. The clock may be made of any kind of wood, but mahogany or oak is best to work upon. It can be stained if desired. An easy and inexpensive way to get antique oak effect is to dip a soft brush into ammonia and slap it on and let it dry in. Wash the brush quickly, otherwise the ammonia will eat into it. Use beeswax and turpentine finish—one part beeswax to two of turpentine—rubbed on with a soft cloth, warm. I do not advise the

those things which have "a reason for being," and which could not be removed without making their loss felt. Avoid crowding. This is more to be guarded against than the other extreme, which tends to correct itself, and at least allows a free movement. Make your surroundings respond to your life and taste, instead of accommodating these too much to fashions that are fleeting and extraneous. Ostentation can be neither artistic nor refined.

When you have a room to furnish, try to arrange its details according to some preconceived plan. Consider the form, size, height of ceiling of your room, and any architectural limitation—the way it is lighted and the use for which it is intended. Then if you have certain pieces of furniture to begin with, form your plan in harmony with these. The result will well reward your care. Consider carefully the wall covering of your room.



DINING-ROOM IN "COLONIAL" (ADAM) STYLE, IN THE HOUSE OF MR. FRANK E. WALLIS, ARCHITECT.

THE HOUSE IS SITUATED AMONG THE "ORANGE MOUNTAINS," NEW JERSEY. THE VIEW FROM THE OPEN WINDOW IS OF NEW YORK CITY IN THE DISTANCE. CHASTE SIMPLICITY IS THE CHARACTERISTIC OF THIS CHARMING DINING-ROOM, WHICH IS ALSO USED AS THE FAMILY SITTING-ROOM. THE WALLS ARE COVERED WITH BLUE-GRAY CARTRIDGE PAPER, WHICH HARMONIZES WELL WITH THE OLD MAHOGANY FURNITURE, THE CONSTRUCTIVE WOOD-WORK OF GRAY OR TERRA COTTA, THE BLUE-AND-WHITE TILED FIREPLACE FACING, AND GILT-FRAMED MANTEL MIRROR.

And the leg should be rounded a little. The paws should have deep cuts between the claws—a fluter being used—and the spurs should be quite prominent. There should be as much undercutting as possible, so as to cast deep shadows. The tongue should be tapered in toward the mouth; at the tip it swells into a leaf. Around the eyes and over them there should be strong cuts made with the fluter or a large veining tool. Use the tools in a strong, steady way, and leave tool marks, for they will contribute to the general effect.

Take a gouge with a quick curve and dig in a little to suggest the bony structure in the joint of the leg. After the body of the dragon has been rounded off, take a small fluter and make curves on the body to suggest scales, as shown in the design. Have very strong tool-marked edges on the dragon.

We now come to the scroll. Take a fluter and go around where the two scrolls join and cut clearly; take a flat gouge and round off the two scrolls at this joining line. With the fluter carve the leaves; let veins and

use of ammonia on mahogany; it is better to get what is called "water stain" at a paint shop for this wood.

The roughing out of this work, as all other, can be done with moderately sharp tools; but they must be in a finely sharpened condition for the finishing process. This is absolutely necessary.

The next design will be in the Romanesque style, showing the transition from Byzantine to Renaissance.

KARL VON RYDINGSVÄRD.

#### TASTE IN HOME DECORATION.

"HAVE nothing in your houses except what you know to be useful or believe to be beautiful," says William Morris. Use and beauty need not be separated. A house should reflect the taste and character of its mistress and serve as a background for the life of the family. This being the case, it is easy to see that bringing in things out of sympathy with it is vulgar. Have everything of the best you can afford, but have only

On it the after possibilities depend greatly. To stain or paint the walls, or to cover them with plain cartridge paper, in most cases gives a more artistic effect than ordinary wall-paper. If you are to have the latter, however, select a design which is unobtrusive in pattern and quiet in color. Strong or decided colors are out of place in what should serve merely as a background for pictures and other decorations. By this means there is no fight for supremacy between decorations and wall-paper, but everything takes its place as part of a general plan.

When inclined to complain of the lack of good designs in the market, remember that you have your part to play in bringing in better. Manufacturers will not trouble themselves to find good designs if poor ones sell just as well; but let them find that the public knows the difference between good and bad art, if merely for the sake of trade they will take pains to provide what is artistic. In order to get wall-papers of good design, one need not select from the most expensive. On the contrary, the least costly are very often the most desirable.

## TALKS ON EMBROIDERY.

## FLAT GOLD COUCHING.



It is surprising, in studying old embroideries, to find how large a proportion of the work is wrought in couching stitches. In the revival and reproduction of the old work, too little attention has been given to this luxuriant form of needlework, and popular knowledge is, therefore, far more limited than it ought to be as to the almost endless possibilities in the use of threads which are not suitable for sewing through a fabric. Some of the ancient pieces which are accepted models and authority for our modern work are complete surfaces of couched silks and gold. The eye is at first attracted by the design, its alternations of raised and flat work, and discovers only after close study that the entire background is also couched. In the old work the imperishable bullion was used in quantities, and after centuries it is still untarnished. Even on the altar hangings which are much worn the gold is bright and lustrous.

Pure gold thread over silk filling is very expensive—it costing 40, 50, or 60 cents a skein, according to thickness; but the cheaper threads, even those imported from the East, are not worth the expenditure of time required for heavy couching. Unless one can afford to use pure gold thread, the most satisfactory is the Japanese. But only the best that comes to this country is to be depended on. This is the kind usually called English-Japanese gold, it being imported by way of England. It is a beautiful thread and perfectly durable when properly handled in appliqué. The thread is soft floss of remarkably pure color, wrapped with a paper washed with pure gold. It, like so many other beautiful Oriental materials, is the secret of the nations which make it. The Japanese gold is not so red in hue as the Chinese. This is reddish in itself, and is usually wrapped on red silk; the Japanese is usually on yellow or white silk. They are equally good, however, though it is best to sew on the end which is reddish with yellow silk and vice versa.

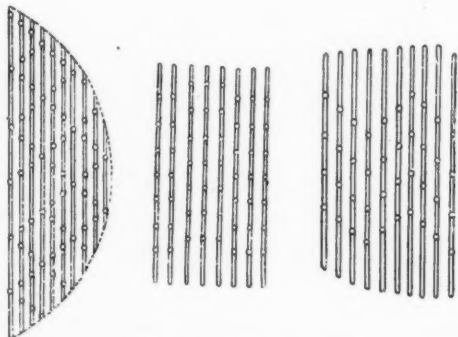
This gold is to be recommended for church embroidery, and is the thread referred to in these papers unless otherwise stated. It is sold in doubled twelve-inch skeins fastened at each end with twisted papers. To use the skein, untwist one paper and cut the threads squarely through. Loosen the other paper so that the threads may be pulled out easily. Draw them out from the looped end. If the gold is to be used to apply a large figure, or as a border, take off the paper where the two ends are held, and use from these without cutting, unwinding the skein as you work. Do this very carefully so as not to untwist the thread. It will be necessary to remove the second paper also after using one length of the skein. In a combination of silk embroidery with gold, it is best to finish completely the silk work, then apply the gold when all else is out of the way; for threads of gold and silk tangling together destroy each other and become unmanageable. One who uses gold skilfully handles it very little. It is a stiff thread, which can be guided easily after a little practice, and will, indeed, take care of itself, and keep a general direction if the fastening stitches are laid firmly. The greatest difficulty to be overcome is the untwisting, and this is why the strand should not be touched any more than is absolutely necessary. When it shows a tendency to uncurl, twist it back, holding the end as far from the part which is to be sewed down as possible. Guide it with the needle point rather than with the fingers.

To couch gold around an embroidered design, take the overstitches from the outside in just beyond the outline; that is, force the gold firmly up against the outline, but do not let it lap upon it. Another difficulty for one unpracticed is to turn a sharp corner. A fine, wiry thread such as sewing silk, which is generally used to sew on gold, will, when quickly pulled down, cut the gold very sharply. By turning it afterward with a sharp twist, a well-defined angle may be laid. As has already been said in regard to silk couching threads, all ends should be fastened separately, no matter how many threads are carried in a single line, and *this* gold should not be taken through the ground material. When terminating a line with a gold thread it should

be cut off at a slant—such an angle as will make the best finish, but when ends are to meet in completing a form, they should be cut so as to join accurately.

The "bricking" as described last month for the application of silk couching cords is the most simple and familiar way of sewing gold. Evenly bricked gold surfaces are very beautiful. It is best to carry two strands only, certainly not more than three at a time. On very large surfaces, where too fine an effect is not desirable, one may divide the brickwork into four strands to a row by couching a second double line exactly corresponding to the first, and alternating the next four threads couched double with the first four. In this way the effect of a large brick may be had, and at the same time the work may be kept firm.

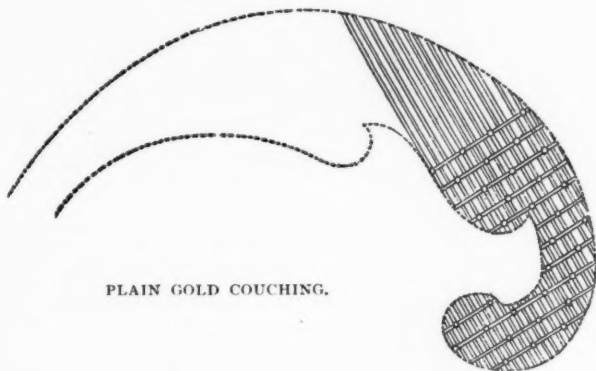
The first question which arises in bricking designs in gold or silk cords is the direction they should take. The rules are not so arbitrary as for stitch work, be-



GOLD DIAPER COUCHINGS.

cause this embroidery is especially conventional, and the governing principle is that a harmonious relation between the forms shall be maintained rather than that any texture of leaf or flower shall be suggested. A regulated variety in line direction gives a play of light which heightens the effect and is most brilliant in colors or gold. It is well to lay the lines of flower petals from the outer edges toward the centre, of large leaves from top to base, of small leaves across from side to side. The direction can be reversed with increased effect on repeat designs or on the opposite sides of a regular figure.

Another suggestion of value on the subject of flat couching is that the fastening stitches may serve a second purpose, and may be made ornamental or a part of the decoration when distributed so as to carry a design in themselves. This is known as "diaper couch-



PLAIN GOLD COUCHING.

ing," and is most effective as border bands on church hangings. Sets comprising the altar frontal, pulpit hanging, and markers may be bordered in different widths of the same diaper design. The superfrontal may be made solid in gold, couched in the corresponding diaper pattern.

To sew gold or cords in diaper patterns, the designs must be marked out on the framed linen and the fastening stitches taken along its lines at right angles to the direction of the strands, as they are laid one by one or in pairs. Very elaborate drawings may be in this way traced out on the solid gold surface. Small squares or diamonds may be covered solidly with silk stitches, or drapery effects in gold may be had by shading in this way. The illustrations herewith show some simple diaper patterns. This solid gold work is usually done on butcher's linen, and unless it is itself a background, is transferred.

L. BARTON WILSON.

## TREATMENT OF DESIGNS.

## DAMASK ROSES AND LILACS.

SUGGESTIONS FOR PAINTING THE COLOR PLATE BY  
RAOUL M. DE LONGPRÉ, FILS.

IN painting this study in water-colors the opaque method is most suitable. By the exercise of a little skill, the composition can, if desired, be rearranged to form a long, oblong panel, the purple lilacs now at the top right-hand corner being transposed to the lower left-hand corner.

The rose may also be easily separated from the lilacs and used to decorate a fan, a glove, box, blotter, or other small articles. In rearranging a design thus, one should be careful always to add the leaves and stems which belong to the flowers, and not carelessly fit lilac leaves to a rose, or vice versa. This warning is especially needed, as the green leaves here are not unlike in general form and color. A different background may be substituted for the general gray tone shown, if desired. A light, warm blue-gray with a pinkish tint in the shadows would be effective. The shadows of leaves, stems, and so forth, are suggested in this case, falling lightly to the right. A very effective tone of background may be given by a delicate shade of "old gold" with brownish-gray shadows, showing a hint of violet in the half tints.

For the light blue-gray background, make a wash of Cobalt, Sepia, and a little Rose Madder. If the Rose Madder predominates, a violet tone will be the result; this should not approach the color of the lilacs. In the shadow, deepen the same colors, adding more Sepia.

For the deep yellow or "old gold" toned background, mix Yellow Ochre, Sepia, Cadmium, and a very little Burnt Sienna. A little Lamp Black may be used in the shadows with less yellow.

For the white lilacs, mix a delicate gray tint for the shadows with Lamp Black, Sepia, a little Cobalt, Rose Madder, and Yellow Ochre. In the half tints, let the Cobalt predominate. It is, of course, understood that Chinese White is mixed with all these colors to a greater or less degree in order to render them opaque. The high lights in the white lilacs are painted heavily with a delicate creamy white made of Chinese White, a very little Cadmium, and the least touch of Vermilion. These colors must be mixed with a very small quantity of Lamp Black to give the proper gray quality.

The purple lilacs are painted a delicate general tone, made from very much the same list of colors as used for shading the white blossoms; in the purple flowers, however, Permanent Blue and Rose Madder are used in the stronger purples, and Cobalt predominates in the bluer tones. Less white is used here, and the darker buds are touched in with Rose Madder and Sepia almost pure in parts. Paint the delicate stems with Cobalt, Cadmium, Rose Madder, and Lamp Black. In the green leaves the same colors may be used as for the stems, but with a little Antwerp Blue added in the stronger greens. Burnt Sienna is used for the deeper shadows in combination with Antwerp or Prussian Blue, Cadmium, and Lamp Black. Where the larger stems or branches are seen paint them with Sepia, Cobalt, Yellow Ochre, and Rose Madder, adding Lamp Black and Rose Madder combined, the latter almost pure in the richer touches of shadow.

The great crimson rose should be kept very pure in the lights with rich, warm reds where the half tints blend with the deeper shadows. The colors needed here are Rose Madder, Sepia, and a little Lamp Black for the deeper reds. Rose Madder and a little Yellow Ochre with a very little Sepia and Cobalt will give the lighter tints. The highest lights of all should be washed over with pure color—Rose Madder and Vermilion. A later wash is then added in parts of these colors deepened with a little Lamp Black. Where the softer reds are seen, Rose Madder is mixed with a little Yellow Ochre, and run lightly over the local tone. Where the blue-gray and violet tints are seen in the under sides of the petals, wash in Cobalt, Rose Madder, and a little Sepia; add a little Yellow Ochre in the warmer parts. Keep the edges of the petals in crisp shape where the outlines are distinct, by using thick white blotting-paper cut to a point.

IN OIL COLORS.—About two thirds of a vase might be shown above the lower edge of the canvas.



A preliminary sketch of the flowers should be made directly from Nature if possible. Some of the light Japanese porcelain with a good deal of pale yellow would be harmonious, or a simple vase of old blue and white Delft, partly thrown into shadow.

Place the stems so as to be almost concealed by the rim of the vase, and let a shadow fall on the right side. We shall thus add an exercise in composition to our study. The whole tone of the background may be somewhat lighter in value than is shown in our color plate. Select a fine canvas, and draw in with a finely pointed charcoal stick the principal outlines of the design, filling in the masses of shadow with a flat tone of charcoal. "Fix" this drawing when it is as correct as you can make it, looking principally to the proportions, and general forms of both flowers and leaves. Blow the fixatif lightly over the charcoal, and when it is dry go over the outlines and shadows with a thin tone of Burnt Sienna and turpentine in the usual manner. The student, impatient to use his colors, may be tempted to neglect this preliminary; but he should know that even the most experienced painters are careful to neglect nothing in the matter of drawing.

For the background, mix Bone Brown, White, a little Permanent Blue, a little Ivory Black, Yellow Ochre, and Madder Lake. Remember to keep the whole effect a little lighter throughout than shown in the study. If a vase is introduced a delicate shadow may be suggested on the background at the right, falling a little below the middle. In this shadow add a little Burnt Sienna, and deepen the local tone.

Paint the purple lilacs with Madder Lake, Permanent Blue, a little Yellow Ochre, White, and Ivory Black, adding Raw Umber in the shadows. Where the highest lights occur, mix a very pale tint of the warm purple and add a touch of Cadmium.

The green leaves are painted with Antwerp Blue, White, Cadmium, Madder Lake, Raw Umber, and Ivory Black, adding Burnt Sienna in the shadows.

For the Rose, mix Madder Lake, White, Vermilion, a little Bone Brown, and Cobalt in the local tone. Where the tints are a warm, bright color, a little Yellow Ochre is added. For the high lights use Madder Lake, White, a little Yellow Ochre, and a very little Ivory Black. Where the deep shadows occur, mix Bone Brown, Madder Lake, and a very little Burnt Sienna. In the gray half tints, Cobalt and White are added to the colors of the local tone. Touch in lightly with a finely pointed sable brush of the deeper accents of dark reddish brown where the petals separate. Bone Brown and Madder Lake pure will serve for this.

In painting the lilacs, remember to keep their color subservient to the glowing red rose, which forms the central interest of the picture. The colors used for the local tone of purple lilacs are Rose Madder, a little Yellow Ochre, Lamp Black, and a little Cobalt. Where the sharp touches of pink are seen, add a little Pale Cadmium in the lights. Paint the white lilacs with a delicate greenish gray tint, mixing two shades of this (light and dark) on the palette. Lay in the flowers with these two tones, following the masses of light and shade. Then, in finishing, add the highest lights, and define the petals carefully in parts with a small pointed sable brush.

The colors used in combination here will be White, Pale Cadmium, a very little French Vermilion, Yellow Ochre, and a little Ivory Black. Madder Lake is added in the shadows, and a little Cobalt may be used in the blue-gray half tints. At the centres, add a touch of Madder Lake, Cadmium, and White, qualified with a very little Raw Umber.

Lay in the dull green leaves with Permanent Blue, White, Cadmium, Madder Lake, and Ivory Black; add Burnt Sienna and Raw Umber in the shadows. When the blue-gray surface lights are seen, mix a delicate gray tint with Permanent Blue, Madder Lake, a little Yellow Ochre, and a very little Ivory Black.

Treatment for this in pastel will be given next month.



CANAL VIEW IN HOLLAND, BY MR. REDMOND.

#### THE ARTIST'S SUGGESTIONS FOR PAINTING THE SUBJECT IN WATER-COLORS AND IN PASTEL.

FOR water-color treatment, use Whatman paper that has not too rough a grain and is not so thin that you may be disturbed in the working. Whatman's "hot surface," one hundred and forty pounds, has a good surface, is stout enough to stand rough usage, and it may be better without cockling much. After wetting the paper, it should be stretched on a light board with plenty of thumb-tacks and allowed to dry.

The whole subject should then be drawn in very lightly, and with sufficient accuracy to determine the exact place of things without going so much into detail as to interfere with the free working of the brush when the color is put on. After the drawing is completed the whole surface of the paper should be sponged with clear water. When this has dried in, leaving the paper somewhat damp, commence at the top with a very light tone of gray, composed of Cobalt and Light Red. Keeping the brush full and running in more water as you go down, add first Yellow Ochre, then Light Cadmium, then darker Cadmium, making the yellow stronger as you come to the horizon, where the touches of red are made with Orange Cadmium and Rose Madder. The soft clouds are touched into the wet wash as you go along with a little Neutral Tint, and the light clouds and touches on the water are put on after the wash is dry with a very light tone of gray.

If the surface of the paper is damp and the color is applied with a full brush across the paper, leaving always a little puddle to work into, one color may be graded into another with perfect softness, and the wash may be carried down successfully without any danger of streaking, such as always results if the color is worked too dry.

As a rule, if the sky is the lightest part of the picture, it may be put in at once over the whole landscape, and the rest of the subject may be painted afterward on top of it.

In the subject before us the water should be left until the last, as the different reflections must all be put in at once, in order to have them blend and look "watery." When the sky is dry enough to work on, commence at the top of the mill with a good, vigorous tone of Vandyke Brown and New Blue, endeavoring to get the tone as much as possible at once. The collar of the mill is made with Viridian.

The trees in the darker parts are painted with Antwerp Blue and Burnt Sienna and the lighter parts with Sap Green, the one being run into the other.

For the body of the mill use Neutral Tint, with a little Brown Madder and New Blue, working in a little Vandyke Brown in places, to prevent the whole from becoming too flat. Keep the edges very soft, as the outlines of objects in nature even close at hand are always affected by the atmosphere. The distance, whatever it may be—houses, trees, or hills—is always made chiefly with blue, with touches of Lake or Brown Madder or Green broken in, as the requirements of the occasion may demand.

For the house in the foreground, use a violet gray, composed of Neutral Tint with a little Blue and Rose Madder. The reeds have a tone of Viridian for the lights, the stronger touches being put in with Sap Green or Olive Green, and here and there sharp touches of Burnt Sienna. The roofs are made with Brown Madder and Light Red with a little Blue. The wings of the

mill are laid in with Neutral Tint and Blue and Indian Red with Blue.

After the upper part of the picture is finished satisfactorily, the lower part of the paper should be dampened and the water painted in directly; run the colors into each other while wet, or damp, remembering that the reflections will approximate closely to the color of the objects reflected (except that the reflections are a little darker), and that even the smoothest water has the surface sufficiently disturbed to destroy sharp outlines.

FOR PASTEL.—A piece of velvet-surface paper should be selected, rather fine in texture. The kind sold mounted on cardboard is very convenient for use.

Draw the whole subject lightly in with a hard pastel, either blue or brown, and when this is done commence at the top with a warm gray, using the soft pastels and rubbing them in pretty thoroughly. This not only tends to give a good atmospheric background, but it serves also to save the pastel from the possibly serious consequences of a sudden jar. Pastels, it must be remembered, are simply powdered chalks with absolutely nothing to bind them to the surface of the paper or canvas. As they do not permit of very much mixing, colors should be selected that will give as nearly as possible the effect at once. If, however, a gray, for instance, cannot be had of the right shade, it may be modified slightly by touching in with red and yellow or blue, as the case may be, to make it warmer or cooler. Greens cannot well be made by the mixture of yellow and blue, but a mixed green may be made warmer or cooler after it is put on by going over it with yellow or blue.

So, the body of the mill may be put in with a purplish gray, warmed up with a little brown or brownish green, the head of the mill being browner than the rest.

For the trees and the grasses, select a green that will come as near as possible to the correct tone, and then a few touches of light blue in the one case, of yellow in another, will give the exact shade.

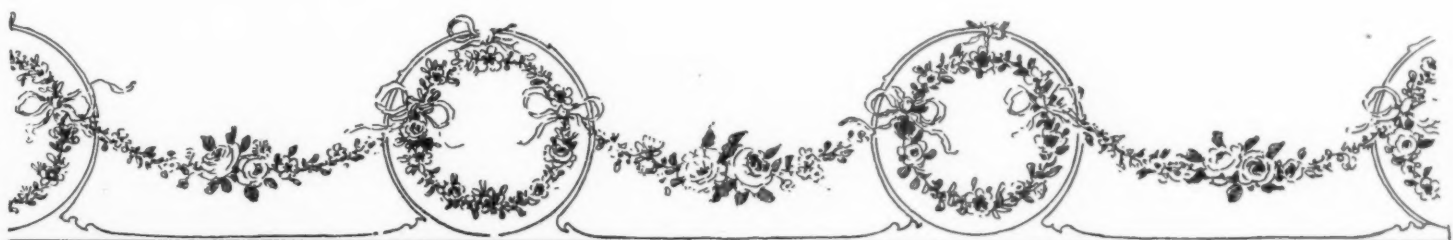
In the matter of technique, if the general forms of the different objects he considered and the pastels be drawn in each case in the direction to correspond, the best effects will be produced. For instance, in the representation of a curved object, the appearance of roundness will be helped if the work of the pastel be done with a circular movement, instead of straight across the surface of the paper. The sky may best be made to appear flat and receding by sweeping the pastels across the paper, and the water will be made to appear liquid and transparent by drawing every touch straight downward, with a few broken cross touches to indicate the ripples.

#### SUGGESTIONS ABOUT VARIOUS DESIGNS.

ALTHOUGH designed for a handkerchief, sachet, or embroidered box top, the sprays of violets and ribbon would be equally suitable for painting on china, wood, or textile fabrics. For embroidery, the best effects will be gained by working all the blossoms solidly in delicate coloring, the ribbon being either white or palest yellow outlined and filled in with the open lace stitch known as cat stitch.

The pansy spray would form if repeated a border for a tea-table cover, or it might be placed only on each corner. Outlining with long and short stitch would be sufficiently rich in effect. Delicate natural coloring with an outline of Japanese wash gold would be an exquisite method of treatment, if the design were worked solidly; in this case the serrated edges may be evened up with advantage. Instead of solid needle work, painting may be substituted; with the gold outline it has the effect of embroidery at a short distance. Such a spray as this serves many purposes, it would decorate sachets, box lids, tidies, blotters, and other trifles equally well.

The honeysuckle border is just the thing for the latest novelty in table draperies, which consists of two narrow



strips of linen running nearly the length of the table on either side, instead of the table scarf so long in use. A small centre-piece, oblong or oval, occupies the middle of the table, for a lamp, a bowl of flowers, or a stand filled with fruit to rest upon. The strips widen a little



OLD FRENCH DEVICE FOR ENCLOSING A LADY'S COAT-OF-ARMS.

serve, but solid work will give the best results.

The nasturtium spray would look very well worked in outline with Roman floss of a burnt sienna hue, and "powdered" over a deep cream-colored bed-spread. The sprays should first be tinted in water-colors with yellow greens running into autumn tints of reds and golden browns. In nature, nasturtium leaves do not change color much, but the suggested variation comes within the scope of the decorator's license. The border can be formed by arranging the sprays closely together.

There are hints to be derived from the rich Byzantine design given for a carved clock-case, by which the ambitious needlewoman will profit. By painting the design with due regard to the shading and depth of the background to throw it into relief, a rich and striking effect may be gained. The color treatment should be restricted to monochrome, say, in old Delft blue, golden brown, terra cotta, or olive green. It must be full and vigorous. When it is finished the entire design should be outlined in thick twisted embroidery silk of the darkest shade employed in the painting. Monograms or initials will take the place of the clock. Coarse linen stretched over two boards cut exactly to the required shape and fixed on either side of a narrow strip of wood four or five inches wide would form a capital rack for newspapers or magazines. As a setting to the circle, raised buttons, such as are sold ready prepared for lace work, can be sewn on and tinted. The form of this design is also suggestive of a tea cosy; if so applied, the outlining might be in Japanese gold thread.

The heraldic decoration given for a beer glass might be treated in the same way, the shield enclosing a monogram, with the addition, perhaps, of a scroll in the centre above it. Thus arranged, this device would serve for the top of a man's box for collars, or one to hold cards or counters.

The sprays of wild spring blossoms will lend themselves readily to the favorite method of "powdering" over a given space, with no restrictions except such as may be suggested by due regard for harmony of line and color. The largest spray of arbutus carries too much foliage for embroidery, but no alteration is called for even here—omit the three leaves at the back.

The bright, delicate colors of the wild columbine can be closely imitated in silk embroidery. The design may be used for the ends of an ivory-white silk or linen scarf, for a curtain (the pattern being repeated), for a cushion, or in many other ways. The work must be framed, and if done on silk will need a linen backing. The flowers are of several shades of brilliant red, the centres and stamens yellow. The older fading blossoms are of a purplish red or brown. The graceful leaves are of a light, rich green; stems reddish brown.

#### THE CHINA PAINTING DESIGNS.

A variety of objects more or less useful is shown for the library table. The shaded portions are to be tinted, the scrolls picked out with raising and afterward gilded. The flower sprays should be painted in soft colors, mostly gray, accentuated by a few bright touches in and around the flowers. The panel is left white, or in some cases tinted a delicate cream. Two firings will be necessary on account of the gilding.

There is a chance in this design for several beautiful effects and combinations of color. The tinting could be Chrome Water Green or Coalport Green, rather delicate, with the flowers Carmine, very light of course, or Celadon, light coffee or turtle-dove gray, with the flowers the warm pink of Deep Red Brown. A very delicate tint of Flame Red will give the softest pink cream, a sort of tea-rose color, and the flowers might be gray blue or a warm pink, with yellow red in the shadows. A very light Deep Red Brown will give a more rosy pink.

A dainty effect would be that of Copenhagen Gray, not strong. The sprays will be mostly in warm gray, the flowers pink and the scrolls white enamel, relieved on the panel with shadow lines of warm gray. Making the vassar colors of pink and gray, Night Green or Light Blue Green will give a Bird's Egg Blue.

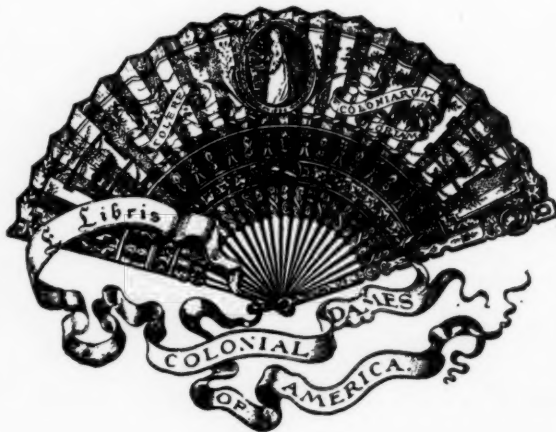


BOOK-PLATE USED IN A GERMAN CONVENT.

FOR the cup and saucer in Sevres style, the flowers being pink and violet, Fusible Lilac or Deep Red Brown would be suitable for the tinting. The latter should be used thin, and have a very little flux added to prevent its rubbing off. The roses will be painted with the Deep Red Brown also. The Canterbury Bells are a delicate lilac inclining to blue, and the Morning Glories had better be kept in the same coloring. Keep the greens grayish, with a few strong touches to give effect, but let the ends of sprays run into soft grays.

The outlining of the tinting will be raised gold, and give a chance for some very pretty work. The little flowers and leaves must by no means be mere lumps of raising all alike; each should be slightly modelled, the leaves being heavier at the point and tapering to the stem. The flowers are made with several touches, like the petals of a daisy, with a dot in the centre of each, and the stems with the finest of hair lines.

If a strong ground be preferred, the coloring of the flowers must be changed to agree with it.



## NEW PUBLICATIONS.

LADIES' BOOK-PLATES, an Illustrated Handbook for Collectors and Book-lovers, by Norma Labouchère, is the latest addition to the abundant literature provided for the ex-

libris amateur, and it is certainly one of the most beautiful of the series published by Messrs. George Bell & Sons, of London, and Messrs. Macmillan & Co., of New York. The volume begins with "English Ladies' Dated Plates of the Seventeenth and Eighteenth Centuries," devotes an exceedingly interesting chapter to "Women Bibliophiles," proceeds to the subject of "Undated Ladies' Plates," and then to "Women's Heraldry," which contains information which seems sadly needed by those to whom it is addressed. The Kelta, a small, light, crescent-shaped shield, used by the Amazons, is recommended by Miss Labouchère for adoption upon book-plates by ladies of our own day. It is so much older than the modern system of heraldry, which probably only dates from the Crusades, that its appropriation cannot be said to be a trespass on the sacred rights of the sterner sex, which in heraldry is a grave offence. In no case has a woman the right to the crest helmet, torse, and mantling of a man's armorial bearings. A spinster bears her paternal arms on a lozenge, a married woman bears them impaled with those of her husband on a shield, or, if she is an heiress or co-heiress, her husband marshals them upon his shield charged as an escutcheon of pretence. A widow bears the same, but on a lozenge instead of a shield.

By the rules of heraldry, ladies are debarred from using crests. But Miss Labouchère says that in some ladies' book-plates owners "have tried to solve the difficulty of the forbidden crest by enclosing it, wreath and all, in a lozenge-shaped frame. Several plates have been designed for American ladies, in which the crest is utilized to support the staff from which depends the banner with the lady's arms." The author adds that the crests borne by many old English families were originally the family badges, and the use of badges is as heraldically legitimate to women as to men. The chapter on "Ladies' Book-Plates by Modern Designers" indicates no little fertility of resource on the part of these artists. Other matters treated of are "Foreign Ladies' Book-Plates" and "Joint Book-Plates." We reproduce here a few of the illustrations, which we think may prove suggestive to many of our readers. The "lac d'amour" and the "cordelière," which in the old days of France were used to encircle a married woman's coat-of-arms, might well be revived; from their decorative character they might be employed for many other purposes both in embroidery and china painting. The choice of a fan to hold a device, as in the case of the book-plate designed by Mr. E. D. French for the Colonial Dames of America, is a happy one. The book-plate of the Convent of Notre Dame in Offenbourg might well be adopted, with certain modifications, by some of our American convents. (Price, \$3.00.)



OLD FRENCH DEVICE FOR ENCLOSING A LADY'S COAT-OF-ARMS.

THE PORTFOLIO, for December, 1895, is devoted to an old Netherlander painter and illuminator, Gerard David, of Oudewater in South Holland, who lived and worked in Bruges in the second half of the fifteenth century. The author, Mr. W. H. James Weale, who claims to be the "discoverer" of the artist, describes with great particularity many of his paintings and gives illustrations of a considerable number. Among them are several Madonnas with groups of saints and other personages, well arranged and painted with much attention to detail and character, but stiffly and incorrectly drawn, as are many of the miniature paintings of the period. Mr. Weale claims that several of the miniatures in the celebrated Grimani Breviary at Venice are by David or are copied from his designs. He gives half tone reproductions of seven of them. Four of the other illustrations are photogravures. (Macmillan & Co. 75 cents.)

PHOTO-ENGRAVING BY THE HALF-TONE ENAMEL PROCESS is a very useful and practical little manual by Robert Whittet, edited by C. Lamouette. That it gained the first place in a competition organized by our contemporary The Photographic Times is a sufficient guarantee of its value to the art craftsman, for whom it is intended, while the simple lucidity of its style and the minuteness of the directions given render it equally useful to the tyro who wishes to become an expert. (New York: Scovill, Adams Co. 50 cents.)

LETTERING FOR DRAUGHTSMEN, ENGINEERS, AND STUDENTS is a practical system of free-hand lettering for working drawings, and thoroughly justifies its title. If Mr. C. W. Reinhardt's simple principles of lettering were studied by some of our contributors their designs would often give us less expense in reproduction. They are clear, practical, and as useful to artists, both amateur and professional, as they are to the members of the professions for whom the book is more especially designed. (New York: D. Van Nostrand Co.)

#### FACT AND FICTION.

THE LOVE AFFAIRS OF A BIBLIOMANIAC. By Eugene Field. (C. Scribner's Sons. \$1.25.) A delightful book for all true book-lovers to buy, to love, and to linger over. The preface, by Roswell M. Field, the brother of the late gifted author, is a loving tribute to his memory, and tells us how the last article in the volume was the last piece of literary work ever done by Eugene Field.

BROKEN NOTES FROM A GRAY NUNNERY is a diary of a year's stay in an old country house, by Mrs. J. S. Hallock. Much of it is ineffably commonplace, but there is some intelligent observations of nature and some clever descriptions of her ever-changeable moods. Still we cannot see the need for the book. Its mild interest is perhaps mildly enhanced by the illustrations. (Boston: Lee & Shepard. \$1.25.)

ROUND ABOUT A BRIGHTON COACH OFFICE was as pleasant a manner of passing an hour as our forefathers



knew, and this book will afford as pleasant an hour to any one who can appreciate a true, faithful picture of life and character in old England in the pre-railway times. Maude Egerton King, the author, and Lucy Kemp-Welch, the artist, both well-known names in the old country, have together produced a delightful little volume. It is interesting to read that the grandfather of the author was coachman to Mrs. Thrale, the wife of the brewer and the friend of Dr. Johnson. The volume most appropriately forms one of the Arcady Library, originated by John Lane, of London. (Macmillan & Co. \$1.75.)

**NEW ORLEANS: THE PLACE AND ITS PEOPLE.** This volume is full of picturesque incident and stirring recitals. Miss Grace King out of her ample materials has constructed a well-proportioned story, and Frances E. Jones's illustrations are a very valuable addition. But why has such a work been sent out without an index? (Macmillan & Co. \$2.00.)

**BROWN HEATH AND BLUE BELLS** is an excellent pocket companion to the "Land o' Cakes," full of historic interest and literary charm. Mr. Winter has added to these sketches of Scotland some papers descriptive of other parts of Great Britain, half a dozen obituary notices, which he calls "Tributes," and some excellent verses. (Macmillan & Co. 75 cents.)

**SCOTTISH FOLK LORE; or, Reminiscences of Aberdeenshire from Pinafore to Gown.** This book excited great hopes of a pleasant half hour's reading; but the stories are all spoiled by the indescribably "preachy preachy" style in which they are told by the Rev. Duncan Anderson, M.A. The book is very badly printed. (New York: J. Selwyn Tait & Sons.)

**SOME MEMORIES OF PARIS** extend over the past forty years, and present some interesting pictures and impressions faithfully recorded by F. Adolphus. They read like a reprint of newspaper articles, but they are none the less valuable on that account. (Henry Holt & Co.)

**CROWNS,** illustrated by Blanche McManus, is a terrible outcome of the facility with which drawings good and bad can now be reproduced. In the pre-process period the expense of engraving would doubtless have spared us this book. (A. S. Barnes Co.)

**THE PROPHETS OF ISRAEL,** by Carl Heinrich Cornill, translated by S. F. Cockran, is a popular exposition of some of the results of modern biblical research as to the real position of the Hebrew prophets in the development of the Hebrew religion. Professor Cornill is a Christian, and believes that the work of the prophets gradually led up to Christianity. (Chicago: The Open Court Publishing Co. \$1.00.)

**STOLEN SOULS,** by William Le Queux, is a book of ultra-romantic stories of a beautiful Parisian, who turns out to be the daughter of an Arab Sheikh, whom she does her best to make happy, but who are not at the end even contented, but cry "sacré!" and "false!" and take something bitter in their cognac; and of other ladies of lives no less strange and no more fortunate in their love affairs. (Frederick A. Stokes Co.)

**A WOMAN'S LOVE LETTERS,** by Sophie M. Almon Hensley. These provoke comparison with E. Heron Allen's "Love Letters of a Vagabond," but do not come near to Mary Wollstonecraft's letters to Godwin. They are pale and thin and commonplace. The author must have been conscious of this when she decided to give the impression of lamination by printing them like MSS. "on one side of the paper only." (New York: J. Selwyn Tait & Sons.)

**THE MISSING CHORD,** by Lucy Dillingham, is a tale of love and music, written in a fresh, agreeable manner. The heroine, Juliet, leaves her fashionable mother in New York for a year's musical training in Berlin. There she stays with her aunt and her cousin Annette. On the voyage she had made the acquaintance of a young American art student, Charles Lindsay, whom she warned not to fall in love with her cousin with the pretty old German name. This he does, however, and marries her, to the distraction of poor Adolf Weiss, "whom all the girls were after." Juliet, led by their example, conceives a passion for her music-teacher, Friedhoff, but, fearing that it is not returned, marries an American. Her husband is badly injured in a railroad accident, but finds time before dying to inform her that Friedhoff's life is tuneless, and that she is the missing chord needed to restore its harmony. (G. W. Dillingham.)

**A JESUIT OF TO-DAY** is a simple story of an episode in a girl's life, well told in a straightforward and unaffected manner, by Orange McNeill. (New York: J. Selwyn Tait & Sons.)

**LOVERS' SAINT RUTH'S** is a collection of stories, by Louise Inogen Guiney, who has a certain faculty for story-telling, which, with practice, may give her rank. At present her efforts are somewhat crude; the best told story is "The Provider." Like all the books from this publishing house, it is produced in simple but tasteful and effective style. (Boston: Copeland & Day. \$1.00.)

**A WHIRL ASUNDER,** by Gertrude Atherton. (New York: F. A. Stokes Co. 50 cents.) Verily the times are changed when we find two novels issued in one day which have for theme the courtship of man by woman. This is the central idea of Miss Atherton's story and also of

**DIANA'S HUNTING,** by Robert Buchanan. (F. A. Stokes Co. 75 cents.) In both the women are depicted as shorn of all shame; in both the men are portrayed as veritable Josephs, and both the stories are insincere and untrue to life—though both are clever and well written and have a certain interest which holds the reader.

#### POETRY AND VERSE.

**A CHILD'S GARDEN OF VERSES,** by Robert Louis Stevenson, illustrated by Charles Robinson, is a dainty little book, full of exquisite and graceful fancies. While some of these fancies lie outside the thought and expression of childhood, there are poems in the volume that should take a permanent place in English nursery literature. (Scribner's Sons. \$1.50.)

**POEMS,** by Alice Meynell. While cutting the leaves of this dainty little volume we were constantly puzzled at meeting some very dear old friends, and wondering how they had found their way into what was apparently a new volume of verse. On arriving at the end the mystery was solved by the paragraph, which should have been a "forward," explaining that the volume was practically a reprint, with additions of the author's book entitled "Preludes," which has been for some time out of print. We are glad to have them again, for Alice Meynell is certainly the most gifted woman poet of to-day in England. (Boston: Copeland & Day. \$1.25.)

**TENNYSON'S POETICAL WORKS** are being reproduced in a series of small quarto volumes, to be called the People's Edition. They are clearly printed and daintily produced, but they have not the charm of the Cabinet Edition of twenty years ago. (Macmillan & Co. 45 cts. per volume.)

**WHIFFS FROM WILD MEADOWS** is a very treasure house for the public entertainer, full of humorous, dramatic, and pathetic verses (some of which strike the higher note which entitle them to be called poems) to suit all tastes. Mr. Sam W. Foss, who has also written "Back Country Poems," has given



DEVICE SUITABLE FOR A LADY'S BOOK-PLATE.

us a book which should take rank with the celebrated "T Leaves." (Boston: Lee & Shepard. \$2.00.)

**POEMS OF THE FARM.** Selected and arranged by Alfred C. Eastman. The sentiment which inspired the compiler is one with which we warmly sympathize. The old-time homesteads of America may lack the indescribable charm of the cottage homes of England, but they, too, have a beauty of their own, and it was a pretty thought to string this collection of poems together and to present them in holiday gift book form. The illustrations, though they show some versatility of style, betray a paucity of imagination. (Boston: Lee & Shepard.)

**THE CHILD'S GARDEN OF SONG,** selected and arranged by Mr. William L. Tomlins, with colored designs by Miss Ella Ricketts, is an excellent collection of children's songs, with music, each set in a decorative border printed in sepia or in colors. There is also a decorative title-page in colors. The drawings are at once decorative and naturalistic, clearly outlined and effectively colored, with a few washes applied in the simplest and most direct manner. They will accordingly make the best of models for young artists to copy. (A. C. McClurg & Co. \$2.)

**RHYMES AND ROSES,** by Samuel Minturn Peck, is a small and attractively decorated volume of light verse divided into "Lyrics of Nature," "Love Songs," "Vers de Société," and songs "In Divers Keys." "A Winter Lay" is a somewhat longer poem than the rest. (Frederick A. Stokes Co.)

#### FOR OR ABOUT CHILDREN.

**REYNARD THE FOX** is a classic that has found too little favor in these later days, and a really popular edition is still a desideratum. In the mean time this carefully edited and delightfully illustrated presentation of it is most welcome. We are not quite sure that Mr. Jacobs has done right in adopting Sir Henry Cole's literary version. A more modern literary style would, in our judgment, have been acceptable to the larger public. But there can be no two opinions as to the value and interest of the scholarly introduction or the charm and beauty of Mr. Frank Calderon's illustrations. (Macmillan & Co. \$2.00.)



EX-LIBRIS USED BY MRS. NELLIE HEATON.

FROM "LADIES' BOOK-PLATES," (MACMILLAN & CO.)

**THE ARABELLA AND ARAMINTA STORIES,** by Gertrude Smith, with an introduction by Mary E. Wilkins, embellished with fifteen illustrative designs by Ethel Reed and explanatory notes by the author of the book. Beardsleyism for babes and a "Yellow Book" for the nursery is surely pushing the craze too far! Here is a volume, typographically handsome, admirable in many respects as a book for the little ones, and planned with discretion, skill and knowledge of their tastes and needs, but utterly disfigured by the bizarre and incomprehensible "illustrative designs" by Ethel Reed. Our little ones do not want "tours de force" in the latest fads of black and white extravagances to illustrate their books. The sweet simplicity of the "milk for babes" of Caldecott, Walter Crane, Kate Greenaway, or the cruder illustrations of the never-failing "Struwelpeter," is the artistic food they best thrive on, and Heaven send that the invasion of the nursery with this newer kind of "meat for strong men" may never come in our day, or indeed in any other. (Boston: Copeland & Day. \$2.00.)

**MR. RABBIT AT HOME** is the latest of the famous Uncle Remus books, and is a sequel to "Little Mr. Thimblefinger and his Queer Country." Mr. Harris's fancy flows as freely as ever, and this volume will form a very welcome addition to the series. The illustrations by Oliver Herford are very different from those of Mr. Frost, who seems to have been born especially to collaborate with Mr. Harris, but they are delightful, nevertheless. (Boston: Houghton, Mifflin & Co. \$2.00.)

**THE ENCHANTED BUTTERFLIES** is a graceful little fairy story, in which Princess Sunbeam and Princess Moonbeam are the principal characters. The illustrations by the author, Adelaide Upton Crosby, and Mrs. S. H. Clark appear to have been made from photographs of two little girls posed in the positions indicated by the incidents of the tale, the drapery being added to and backgrounds and accessories put in free-hand with gouache. But the work has been done with discretion, and the artistic part of the work is not noticeably out of keeping with that which has been done by the camera. The engravings are in "half-tone," and the book has a pretty cover. (Frederick A. Stokes Co.)

**A NEW ALICE IN THE OLD WONDERLAND,** with sixty-seven illustrations by Anna M. Richards, Jr. The only proper critics of this would be a jury of child lovers of the original "Alice in Wonderland." It is ingenious, full of the spirit of Carroll's inimitable work, and of direct imitations of Tenniel's pictures. To us it seems an almost sacrilegious performance, but we should like to empanel such a jury as we have indicated, and take their verdict. (J. B. Lippincott Co. \$1.50.)

**ANNA SIENBURG'S FAIRY TALES AND FANCIES** are many of them bright, original, and fresh, but their literary style is in places too exalted and lacking in simplicity. The book contains several illustrations by the author, whose name as a successful glass and china painter and teacher is not unknown to our readers. (Chicago: published by the author. Paper, 80 cents; cloth, \$1.00.)

**GALLOPING DICK,** by H. B. Marriott Watson, is a vastly clever telling of what might be episodes in the life of the famous highwayman, Dick Turpin. (Chicago: Stone & Kimball. \$1.25.)

#### CHINA PAINTING NOTES.

**THE NEW YORK SOCIETY OF KERAMIC ARTS** has elected the following officers for 1896-97: President, Madame Le Prince; first vice-president, Mrs. Anna B. Leonard; second vice-president, Miss E. B. Wilmarth; third vice-president, Mr. E. T. Reeves; corresponding secretary, Mrs. Colles T. Pond; recording secretary, Mrs. Priestman; treasurer, Miss Montfort; librarian, Miss Eadson. The society's rooms are open to the public from 10 A. M. to 5 P. M., except on Saturday, which is members' day. Miss Donlevy, Secretary of the Ladies' Art Association, lectured before the Society on the evening of February 10th, on "The Body and Soul of Ceramic Art." By the former she referred to the great natural resources open to the potter in the choice clays with which this country abounds, and by the latter she meant the industrial art education that should lead to the beautifying of the potter's work by the skilled decorator, and which should have the support of the National Government.

MR. VOLKMAR writes to us as follows: "Will you please tell your readers that my Delft blue is only for under-glaze painting? Since I put my advertisement in The Art Amateur, I have been overwhelmed with requests for it from china painters from Texas to Nebraska. I recommend these to try the Osgood Holland Delft blue (for overglaze), which will suit their purpose admirably."

AT the store of Mr. T. Wynne, No. 8 East Thirtieth Street, there is a notable little exhibition of fine examples of china painting. Those by the distinguished artist, Mr. H. O. Pilsch, attract most attention, and it is safe to predict that his classes at the Miller Art School, where he is to teach during March, will be well attended. He will have a formidable rival, however, in Mr. F. B. Aulich, the famous Chicago painter of roses, who will teach at the same time at the studio of Mrs. L. Vance Phillips, 32 East Fifty-eighth Street. By the way that talented lady shows some of her own work at Wynne's, including a decorated punch-bowl of rare beauty, the exquisite painting of which will compare favorably with the work of any figure painter of the day. Mr. Bischoff has a wonderfully richly treated jardinière with white, yellow, pink, and violet chrysanthemum decoration, enhanced by the contrast of broad bands of Ruby Purple and gold paste—a fine display of what can be done with the special colors of his own make. Among other exhibitors whose productions we would like to speak of more at length, we can only mention now Mrs. E. Launitz Raymond, who shows some exquisite fish plates with miniatures in vignette and elaborate jewelled and raised paste work.

OUR attention is called by Mrs. Helen E. Montfort to some ambiguity of phrase in our notice of the exhibition of the New York Society of Keramic Arts in the January issue of The Art Amateur, through which her friends have connected her with our criticisms concerning a tray, wholly metallized, and the decoration of a lamp, for neither of which she is responsible.

SOME samples have been received by us from Messrs. Favor, Ruhl & Co., of several recent additions to the Lacroix list of colors. Most of them are identical with the "Dresden" colors of the same names. All are good and some are particularly useful. Among the latter is Albert Yellow. Both this and Egg Yellows are strong colors. We find Light Blue Green good as a tinting color, and for general use as a greenish blue. Shading Green is much like Green 7. Brunswick Black is a thoroughly trustworthy color. Flame Red is an invaluable addition to the list for tinting, giving the softest, sweetest tea-rose color; it is generally useful in flower painting. Gray for Flesh is a powerful neutral gray; Coalport Green and Copenhagen Gray are too well known to need description. The white enamel "Aufsetzweise" is much harder than the English White, and, mixed with it, improves its firing qualities. All these colors are put up in the new shaped tubes, which it is claimed do not leak and become disagreeably sticky like those of the old style.



## CORRESPONDENCE.

The Editor, while willing to consider anything offered for publication, cannot return rejected manuscripts or designs unless accompanied by a remittance to cover the cost of doing so. And he accepts no responsibility of any kind in connection with any manuscript or design which may be sent to him unsolicited, whether accompanied with a remittance for their return or not.

## HINTS ABOUT INTERIOR DECORATION.

**FURNISHING A SMALL FLAT.**—“Ryma Emcke” sends a plan of her suite of rooms and asks for suggestions as to paper, carpets, draperies, furniture, and general arrangement. Make what you indicate as Room 2 your reception-room and library; paper it in sober tints, a plain cartridge of reddish ground with frieze in gold red and yellow. Carpet the floor out of your stock of “Brussels,” of which you say you have enough for all three rooms. Furnish the windows and also the windows of connecting room, or parlor, with double sets of white lace curtains. You can, of course, have inner ones of tapestry or damask, figured in old gold or golden drabs, but let the matter of the light decide the question. In this room dispose your bookcase, square table, reception chair, and upholstered rocker. Select in addition, a serviceable writing-desk in oak. Here also your folding screen might come in usefully. Hang a few good engravings or other prints on the walls. Between this room and the parlor hang your portières, and select a pair to match for the door communicating with the bedroom. Stain oak color and varnish the floor of the parlor. Use a figured wall paper in rosy tints not too dark. Here dispose your couch, tea-table, rocker, and hanging cabinet. Add to these some easy-chairs upholstered in tapestry or silk damask or pretty denims in pale olive and cream tints. Have a tall standard lamp beside your piano, one or more fancy tables, and plenty of pillows in various colors for your couch. Lay on the floor some good Indian or other rugs of warm, cheery colors, and on the walls have some water-colors. Portières of chenille or tapestry should hang between the parlor and dining-room. Paper the dining-room in green and gold, and carpet it out of your stock of Brussels, with the addition of a good Persian or Indian rug to lie across the entrance from the parlor. Select a dining-room suite in oak, and hang here pictures in oil or water-colors. Paper the bedroom in creamy light tints, carpet with some of your Brussels, and use your brass bedstead. Add a bureau and chairs, with a mirrored wardrobe in light wood, if there is space. Have one or two soft fur rugs in white or gray to lay at the foot and sides of the bedstead. Rooms 5, 6, and 8 treat in light tints—blue and white or in cherry reds, with furniture to harmonize. Study throughout questions of serviceability before you collect your bric-à-brac and knick-knacks. The question of light is to be regarded seriously in the selection of shades and tones, and for your windows facing the cold point of the compass of course warm colors are necessary.

**DINING-ROOM WINDOW ARRANGEMENT.**—Miss A. S., South Norwalk, Conn., writes: “Please suggest curtains for the double window (facing west) in my dining-room, which is about 12 to 15 feet square. Would a window-seat be appropriate—there is no view—with a rolled cushion like its cover at one end? Woodwork is oak; the rugs are Japanese—red, olive, and white; the wall is covered with cartridge paper of a chocolate brown, with a gold-figured frieze.”

To each window hang a pair of fine white lace curtains next to the sash and inside of the shade, which should be of pale cream or buff. They are run on a narrow lath and fixed to the window frame. If intended to fall vertically and meet in the centre, so as to cover the window surface, they should not come below the sill, so that the borders should show as a panel from the outside. Single lace curtains are to be obtained to fit your window exactly; but it is not always agreeable to have even so slight a screen as a lace one obscure the light. If the curtains are to be looped up, they need to hang lower than the sill to allow of it. Then inside the room, on brass curtain poles, hang a rich velours, plain or embroidered, or silk tapestry of an amber or old gold shade, or else a pale drab or fawn. A window-seat or divan would come well under the double window, and should be upholstered in either velours or tapestry, to harmonize with the curtains, or else in Oriental textiles. A rolled cushion at one end is not necessary if you have several other ample cushions to pile up as you need.

**BEDROOM WINDOW CURTAINS.**—The same correspondent asks about bedroom curtains. The walls are covered with “old blue” cartridge paper. Woodwork and furniture are oak. There are no blinds.

Have inner lace curtains, as before described, and shades, then outer curtains, hung on a pole, of a choice cretonne, double faced, in Delft blue and white. A very pretty window curtain for bedrooms is to be made of what is called Anatolia stripe, Japanese goods of gauzy texture with narrow blue stripes on the white ground; it is very inexpensive. The blue of the blue and white cretonnes or chintzes is of a pale grayish blue, cool and pleasant to the eye.

**BATH-ROOM DECORATION.**—L. L. says: “Please make some suggestions for decorating a bath-room of medium size. Might one enamel and decorate the bath-tub one’s self? Would you advise decorating tiles to be placed back of washstand? Some such idea was once given in The Art Amateur.”

In your bath-room lay a Wilton carpet, with a large soft white or gray fur rug. Take the size of your washstand (width and height) and employ a carpenter to frame you a slight mantel to go behind it of 2-inch wood moulding, rebated for the insertion of tiles, to extend at the sides sufficiently to allow one tile width of 6 inches each side and to reach four tiles in height above the marble top of the washstand. You will need a carpenter’s help in this and to fix the same to the walls when your tiles are inserted. Count the number of tiles required. Set to work to decorate them in blue and white. If the task is too long, then paint only the outside ones, forming a sort of frame. You can buy German “Delft” tiles cheaply now, and they look very pretty. Certainly you can paint your bath-tub yourself. Any reputable dealer in oil colors will supply you with enamel paint and tell you how to proceed. You will have to do a good deal of sand-papering before and between each of the three coats of priming before you lay on the enamel white.

**DINING-ROOM.**—The same correspondent asks: “Which would be most suitable for a dining-room (18 x 16), the regulation sideboard, or two or more cabinets for china and glass? There is already in the room a corner cupboard with glass doors.”

Your dining-room is large enough for a generous sideboard. All other makeshifts suggest forced interest rather than comfort and good fare. A good honest

sideboard, with ample closet space for the good things of life, with its superimposed burden of crystal and plate, fruit and flowers, laid on a pretty white lace-edged cover, suggests more hospitality and comfort than a dozen mirrored atrocities called by as many new-fangled names.

## “WHAT IS LINEAL DESCENT?”

M. S. P. G. writes: “I am greatly indebted to you for your reply to my question ‘What is lineal descent?’ which I find in the January number of The Art Amateur. It is about what I expected it would be, and I am glad to have authority so good to support my own view of the matter.”

“I am a little puzzled still about the difference between *lineal* and *direct* descent; for I infer from your statement that ‘direct descent’ properly applies to a female only when tracing her ancestry through her father; therefore, I was wrong in claiming direct descent through my mother’s mother from Captain Jeremiah Stiles. Have I understood correctly? I enclose a copy of the Constitution and By-laws of the Daughters of the Revolution; also the State Regents’ reply to my letter asking about the requirements for eligibility to membership in the order.”

“I suspect that the Sons of the Revolution are responsible for the confusion as to the real meaning of the term ‘lineal descent’ in the minds of the Daughters of the Revolution; at least I know that some of the Sons consider that they are lineally descended from every male ancestor they ever possessed.”

“Not long ago I saw in the news column of one of our dailies the announcement that Governor Morton of New York had been made a member of the Mayflower Society by virtue of his proved lineal descent from the Mayflower passenger Stephen Hopkins, and not long afterward a friend of my own, a professional genealogist, informed me that he had been made a member of the Mayflower Society on account of his lineal descent from —, a passenger on the Mayflower, whose surname, by the way, was in no way suggestive of my friend’s surname.”

“It seems a pity that such a widespread misunderstanding of the real meaning of lineal descent should exist.”

“MRS. MARY S. P. GUILD.”

You have as good a right to membership as the majority in the ‘society’ mentioned. Not bearing the surname ‘Stiles’ before marriage, you could only be a ‘descendant’ as shown in the case of ‘Neville’ last month. A descendant may be direct and not capable of transmitting the surname. This right, coming under ‘lineal,’ cannot belong to females, who, though directly from the ancestor common to the males of their family, are not in the ‘line’ descent of the surname. ‘Lineal’ applies to carrying a surname and ‘direct’ indicates position from a progenitor. It is the fate of females to be continually broken from their own line and engrafted upon some differing surname and family, thereby joining another line having literally no connection with their father’s line.

## ADVICE ABOUT ART STUDY.

A. T. R. sends us a photograph of a portrait in charcoal he made of himself by the light of one kerosene lamp, and says: “It occurred to me that this might be suggestive to some of your readers who, like myself, do not have much time to devote to drawing except in the evening and cannot always find a willing model. While it may not be the best way to work on your own portrait from a mirror, there is the advantage that your model never fails to be ready when you are.”

We are always glad to hear from a serious worker, such as we cannot doubt this correspondent to be. With the constant pressure on our columns, however, it is seldom possible to reproduce students’ drawings. We regret this particularly in the present instance, for this young man’s self-portrait shows uncommon ability and might encourage others working at home, as he tells us he has done, “with no other encouragement than that received from The Art Amateur and a one-year course of instruction, by correspondence, with the Director of the Chautauqua Society.”

**SNOW.**—The drawing, a proof of which you sent us, was made upon ruled “scratchboard,” that is to say, a sheet of board with a chalky surface was ruled mechanically, so that in its normal condition it was exactly like the *parallel horizontal* lines we see just above the shadow of the horse (except that the lines might have been farther apart, as the artist’s drawing was probably reduced). The artist made his drawing on this board with a lithographic crayon, or perhaps an ordinary soft crayon. The board is so constructed that by pressing lightly with a crayon the artist obtains the gray tone such as that seen in the shadow thrown by the horse and in the principal modeling on its body, which you will see brings out a *perpendicular* line. By working more heavily upon any spot both the horizontal and perpendicular lines are obliterated, and this gives a solid black effect; after the drawing is carried thus far, if the artist wishes to produce a lighter tone than the preliminary lines we first noted, he scratches off a little of the surface with a sharp penknife, and this gives the stipple effect (dotted), which is seen in the immediate foreground. If he wishes to obtain a pure white, as in the sky or on the left forefoot, he scratches the chalky surface off the paper entirely. The paper used was perhaps a Ross stipple paper, No. 18.

E. H. P.—There is no book published, to our knowledge, which treats of wash drawing. The one you mention is old fashioned as to technique. (2) As to the length of time a student would work on a life-size head, it is impossible to say, for it varies in different schools; in some the students work a week—that is, every afternoon or every morning of the week; in other schools two weeks are taken, but that is more likely to be for full-length figures and not for a mere head. It sometimes is the arrangement that when the school starts in in the fall the same model never poses more than a week; but when, at the end of the

season, the students work for the “concourse” or the prizes, the model poses for two or even three weeks, so that the students may finish the drawings very carefully. Even if the model poses for the entire week, the students do not necessarily take that time to finish one head or one figure. They may make two or even three drawings in that time.

F. C. P.—There is a school in Cleveland called The Cleveland Art School. By addressing the Secretary you will obtain information in regard to what is taught. The Art Institute of Chicago and The Art Museum School, Eden Park, Cincinnati, are much larger institutions. All art schools teach figure painting, but you should not seek to enter the advanced classes at first. Take a preliminary course in antique drawing from casts and then enter the life class—that is, drawing from the human figure—when finally figure painting is taken up (preliminary to which, perhaps, you should serve an apprenticeship of six months in still-life painting), and then study portraiture; in other words, you should learn to draw and paint correctly before you think of figure or portrait work as a specialty.

F. L. P.—You are wrong in supposing that trunks and branches of trees are invariably painted dark brown. It is true that when the local color is distinctly gray, as is often the case, the shadows must of necessity be much warmer in tone. In painting from nature you must disabuse your mind of preconceived notions with regard to the actual color of objects to be represented, remembering that the action of light, shade, distance, and atmosphere leave very little of the local coloring visible. Think how displeasing it would be to the eye if you were to paint a field of grass a uniform green, such as you know it to be. There is often a great variety of color used in painting the skeleton of a tree, owing to the mossy growths and the ravages of time. Such details should be turned to the best advantage, especially in the foreground of a picture.

H. N.—In the representation of mountains the greatest attention should be paid to accuracy of outline and to the irregularities of form, color, and shade in the general contour. The outlines present themselves at such different angles that some will be in shade while others will be in brilliant light or half light.

M. P. H.—Good books on the history of art for class use are “A Text-Book of the History of Painting,” by T. C. Van Dyck, published by Longmans, and “The Wonders of Sculpture,” by L. Viardot (C. Scribner’s Sons). It is not generally known, by the way, that the admirable brief history of American Sculpture in the latter volume is by that excellent art critic, Mr. Clarence Cook.

E. J. P.—To correct uneven washes in the sky of your landscape, turn the drawing upside down, and with a flat camel’s-hair or sable brush and plenty of clean water wet it all over; then with gentle rubbing, having the brush constantly full of water, level the inequalities. The sponge may be required to renew stubborn blemishes. If there should be some parts too light, they can be remedied by additional washes of color. Touches with the point of a fine brush (generally termed hatching) may be required, in order to produce a perfectly level tint. The same means will answer for any other part of the drawing that may be uneven.

H. T., who asks what colors to use in painting a little boy’s portrait in oil, should have told something about his complexion, hair, and eyes. For a complexion of medium tone use silver white, yellow ochre, vermilion, madder lake, and cobalt for the lightest parts, adding a very little raw umber to tone the crudeness. For the shadows, take raw umber, ivory black, yellow ochre, vermilion, and cobalt; mix with white when necessary. For a very fair complexion, a little of Schönfeldt’s light cadmium is needed. If a very rich tone of flesh is required, add light red.

A LOVER of art asks for an illustrated book on fresco designs. We know of none, and do not believe any exists. This term is generally but wrongly applied to all mural painting. Fresco work is wall decoration in color while yet the plaster is wet, and is seldom practised. All the principal mural paintings are now done on canvas and applied. A good book on mural decoration is one by Crowninshield, published by Houghton Mifflin & Co., Boston. Price, \$3.

## CHINA PAINTING QUERIES.

J. D. B.—To paint the American Beauty rose, use Carmine A for the first wash, Carmine 3 for the half tones, and in deepest shadows only, Deep Purple. Use Carmine and Apple Green for the grays. Two firings should be sufficient.

A SUBSCRIBER asks: “How shall I prepare the cement for fastening jewels on china?” Grind with the powder a very small quantity of fat oil and thin with turpentine, in the same manner as you prepare raised paste for gold or any dry color. Fire at glass heat.

H. T. S.—(1) In ceramic painting, one paints either on the glaze, or “under the glaze,” i.e., on the “biscuit,” as the ware is called before it is glazed. (2) The chief argument against attempting naturalistic painting on china is that success depends greatly on accuracy of tint, and there is a certain element of uncertainty in all color which has to pass through the fire.

SUBSCRIBER asks: “If jewels are to be fastened without heat, is the cement accompanying them the proper one to use? If not, what one do you recommend? (2) Can an amateur safely attempt the firing of jewels? (3) Can Lacroix colors be used for glass painting or only ‘gouache’ colors?”

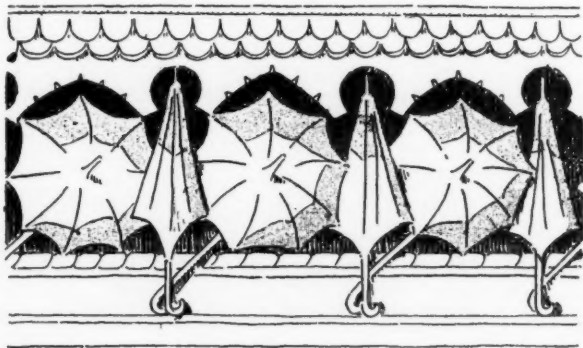
(1) To fasten jewels without heat, use any good cement sold for mending china. The cement sold with them is probably for use with heat. (2) Certainly, with a good kiln. Fire at the same heat as for glass. It is well to experiment on a small piece first. (3) Colors for glass painting are prepared expressly for that purpose to fire at a low degree of heat. The heat required to develop ordinary mineral colors would not melt glass.

## SUNDRY QUERIES ANSWERED.

A. H. K.—An illustrated account of the work of Kenyon Cox was published last year in Scribner’s Magazine.

B. C.—As we stated in a previous answer, gilders are not willing to give away the secrets of their trade or their methods, and, indeed, no two gilders burnish their work alike. You had better consult a handbook entitled “Painters’, Gilders’, and Varnishers’ Companion,” by W. T. Braunt. It is published by Baird & Co., of Philadelphia. Here you will find the subject treated very fully.

MRS. L. M. says: “I have a quantity of washings from gold and bronze, which have grown



FRIEZE FOR AN UMBRELLA-STAND. (PUBLISHED FOR J. K. B.)



hard and dry. In scraping them up to use afresh, I mixed them with tar oil. I find it looks very thin and poor, as the quantity of oil is much too great for the metal. Can anything be done to remedy the trouble? Can I use alcohol or any other medium to separate the metal from the body of oil? Wet the gold with alcohol and grind it thoroughly; then place it in a small, shallow dish and flood it with the alcohol, which in evaporating will carry the oil to the outside. It may be necessary to repeat the process, and then, if the powder is too dry, add a drop of clean, fresh fat oil to it.

S. P. T.—(1) Mineral colors are mixed with "fat oil" and turpentine. There must be just enough fat oil to allow the color to leave the brush freely; too much will make the color spread when on the china. (2) The color has the right degree of "fatness" when it works well—runs smoothly and easily. It is called "short" when it is too volatile and does not contain enough fat oil; then it dries as soon as it is applied, and nothing can be done with it. By practice alone can one tell whether the color is neither too fat nor too short; but experience soon teaches this.

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H. T.—(1) Glaze is a mixture of sand, borax, soda, and lead. If it be made so as to fuse at a comparatively low temperature, it is called "flux." If "flux" be mixed with any earth or oxide of metal, such as rust, that is not destroyed by heat, it will make a color with which the china painter could work with the certainty that it will have a glow when fixed by the heat. (2) After the china is decorated it is placed in an oven called a kiln, fitted with shelves and partitions to keep the pieces separate while firing. The heat turned on fixes the colors by vitrification, melting them and uniting them with the glazed surface of the china. (3) Yes, they are the same thing. Monochrome painting is also sometimes called "en camaieu," i.e., executed in a single color, but varied by the use of its different hues to heighten the effect.

H. T.—(1) Just as oil is used in oil painting and water in water-color painting, both to moisten the colors and as vehicles, so are spirits of turpentine and fat oil used in china painting. When color is to be used thickly, spirits of turpentine alone is required, and fat oil is added when it is desired to use a thin coat of color. This applies to tube colors, which are ground in oil. When powder colors are used, fat oil has to be added in all cases, but more, of course, when it is desired to use the colors thinly than when they are to be used thickly. (2) Either spirits

of lavender or oil of cloves, if mixed with fat oil, tend to keep the color moist or "open," as the decorators call it. This is highly important when a large space has to be covered, such as the background of a plaque, or a sky, the broad effect of a decorative flower piece, or the first washes in the painting of a figure subject.

E. J.—(1) Potash and pearl ash are the same thing. "Potassium" potash is an indispensable alkali, originally derived from the granitic rocks, where it exists in combination with silica and alumina. American potashes are made from wood, which are much in demand for the manufacture of soap and glass. Potash (crude lye) can be purchased at any druggist's. (2) All green woods when dried out will take stains quite as well as seasoned woods. It is a fact not universally known that almost any dry pigment, mixed with spirits of turpentine, will stain wood. It should be applied until the desired shade is obtained. Strong ammonia applied to wood will give it an aged appearance. The best finish for carved work is beeswax or linseed-oil.

FLORAL decorations are so much used in setting the dinner-table that when color is employed in the embroidered napery, it is generally found desirable to have more than one set of linen. This might be obviated by using white embroidery, outlined with gold thread, which will harmonize with any coloring. A newer idea is to work foliage or ferns in warm, delicate tones of green.

LINEN is the material now most used in embroidery, and the manufacturers are meeting the great demand by supplying the material in all the most approved colors and in grades of texture varying from the most delicate to the heavy, coarse make suitable for draperies. Good linen always fetches its price. When this is found too costly for certain purposes, denim or other cotton fabrics are substituted. These also have artistic colorings. Flax threads, nearly as glossy as silk, are offered specially for embroidering on linen or cotton goods; but the best results are obtained with rasing silks—the expense is not much greater.

All household linen is embroidered with monogram or initials. Wherever possible these are very large, and then, generally, instead of solid embroidery being used for the letters, they are outlined with a closely couched cord, the spaces within being filled with lace stitches, French knots, or indeed any kind of filling-in fancy stitches that the outer forms may suggest.

Japanese gold thread is much used for secular work. For ecclesiastical embroidery only the best quality wound over silk filling should be thought of; but for work that perhaps reflects but a passing fancy, the cheaper kind will serve, if really Japanese, for that is untarnishable. The common imitations may be detected if placed side by side with the genuine article, for they have a brassy look little resembling the precious metal.

Sofa pillows are used with as much profusion as ever. The number is only limited by the room for the pile that can be heaped

upon a single couch. Yet it would seem that comfort is less studied than a showy effect; even spangle and jewel work is brought into requisition. This is probably due to the demand for variety, for in the same heap one sees cushions frilled, lace trimmed, with corded or puffed edges; round, square or oblong; light and dark; embroidered in every possible way; and painted, tinted, or of figured silk.

Lace work, with manufactured braids as a foundation, is very popular. It is frequently mixed with embroidery, both white and colored, with the happiest results. The very latest idea is to form with these braids all kinds of sprays resembling flowers and graceful scrolls in cream color on fine black net or gauze. Such designs are mostly utilized for dress trimmings; they are easily made at home at a nominal cost, although dear to buy. On coarser net, small crocheted wheels are applied and connected into some fancy design by means of the lace braids before mentioned. This work is rapidly done; for the wheels, beautifully made by hand in Germany, are sold by the dozen in great variety at moderate prices.

## NOTES FROM THE ART TRADES.

THE return to higher artistic aims in jewelry designs was noticeable in the recent holiday displays made at the principal stores where the richer kind of jewelry is sold. This was to be expected, just as soon as the "Brownie" craze had worn itself out. In precious stones, the Opal continues to be a favorite, notwithstanding the superstition of it bringing bad luck to the wearer. Diamonds alone, or set in conjunction with other precious stones, hold their unique position, as probably they will always do. No matter how bad are the times, these stones show no decrease in value.

Enamelled jewelry is still fashionable, and brooches and scarf pins in light golden colors sell well.

Sterling silverware continues to be absorbed by the market, notwithstanding the great production. Tanned leather goods, profusely trimmed with silver, are much in demand.

In the smaller jewelry stores, as well as the large departmental stores, immense quantities of silver "novelties" continue to find buyers and at prices that can yield very little profit to the seller.

A TRIAL of sample pencils, sent us by the Dixon Crucible Co., Jersey City, confirms our previously expressed opinion as to the high merits of its productions. Especially good are the crayons in cedar and delightful to handle.

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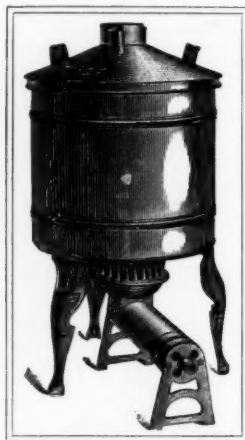
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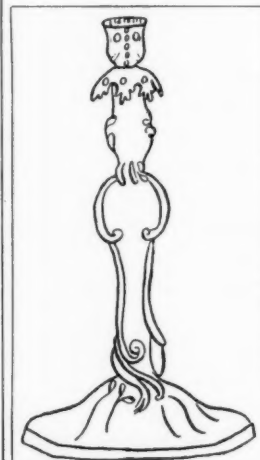
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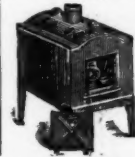
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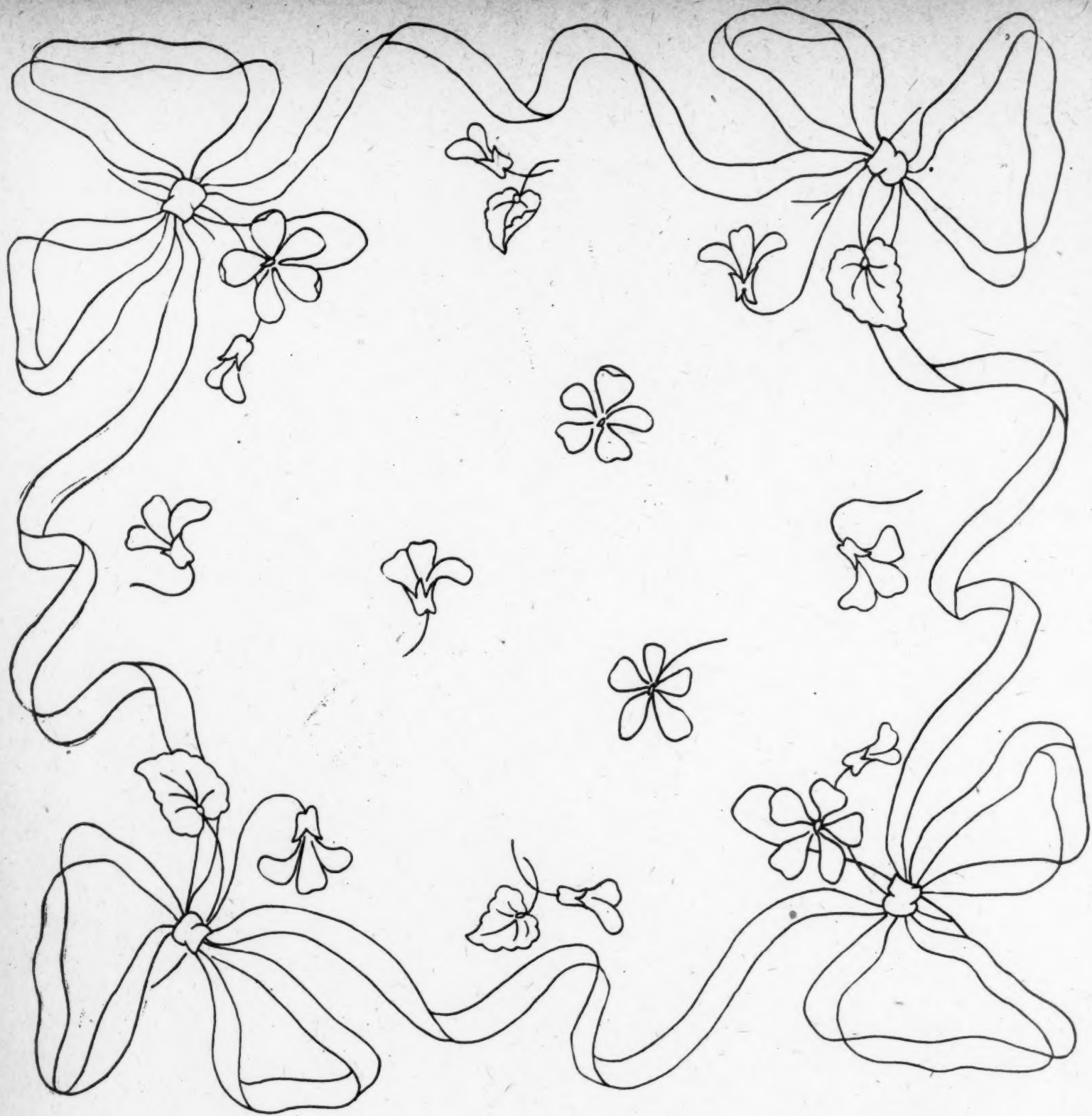
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NOS. 1611-12.—CUP AND SAUCER IN OLD SÈVRES  
STYLE. By LEONARD LESTER.

NO. 1613.—PIN-TRAY DECORATION. By L. HOPKINS.

NO. 1614.—BORDER DECORATION FOR A BOWL.





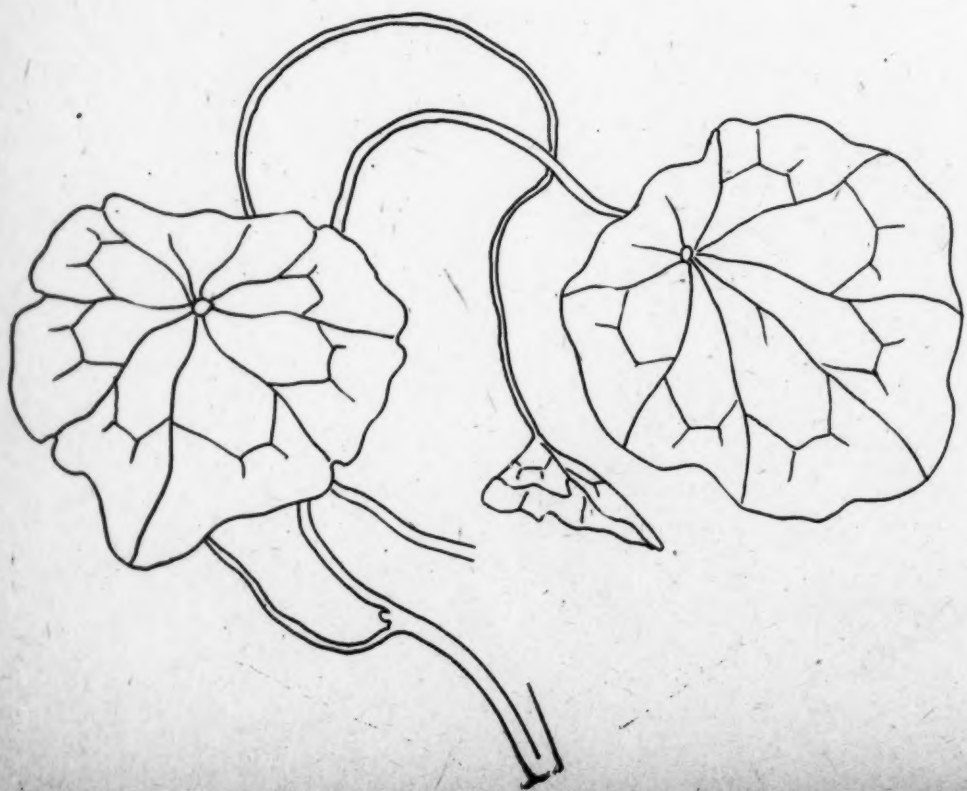
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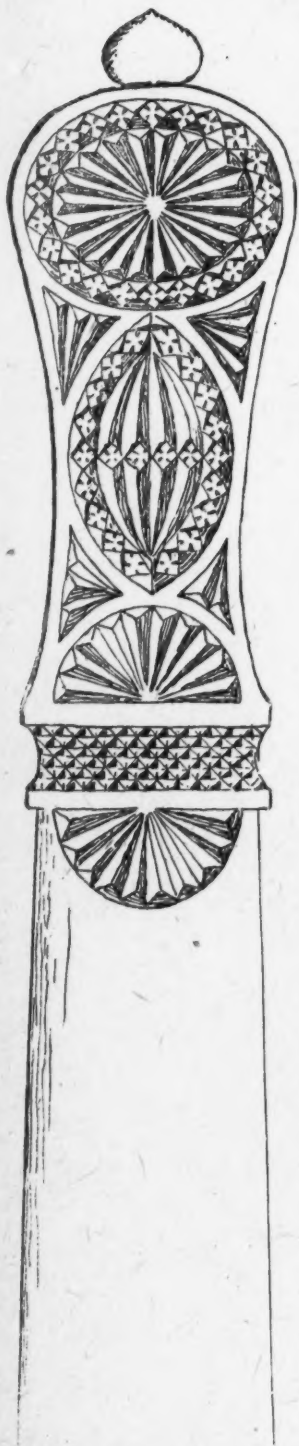
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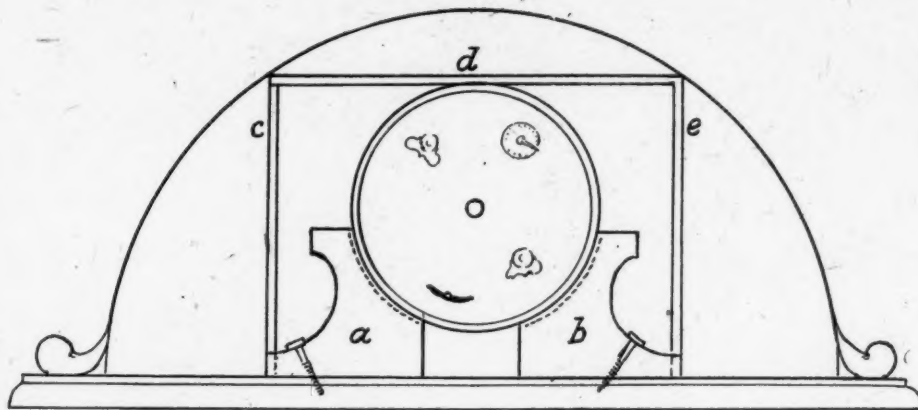
TRAILING ARBUTUS (MAYFLOWER).

DOG-TOOTH VIOLETS.

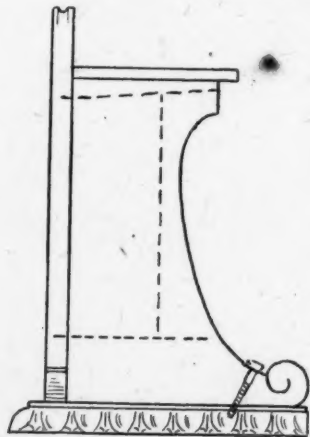
RUE ANEMONES.



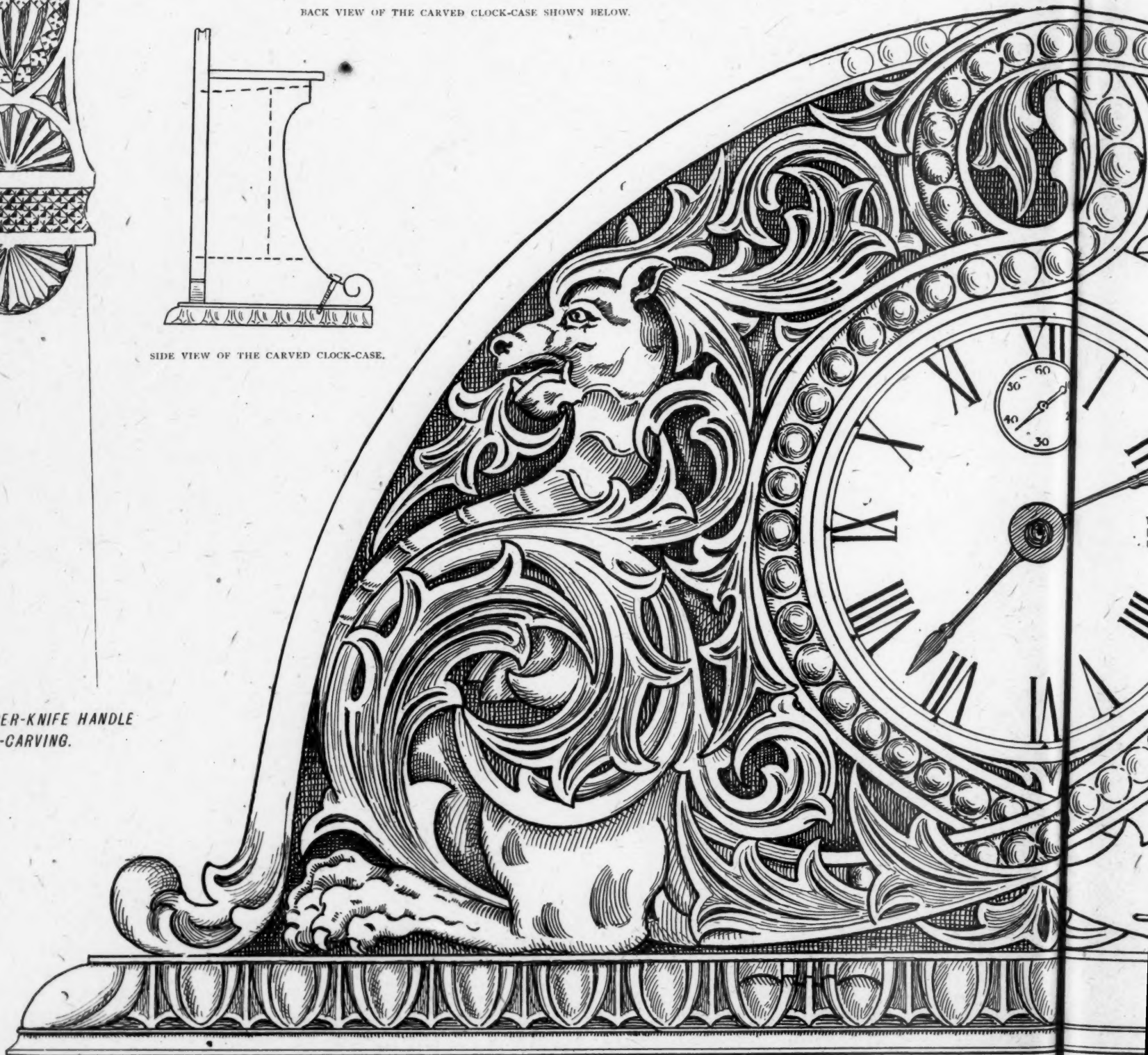
NO. 1627.—PAPER-KNIFE HANDLE  
IN CHIP-CARVING.



BACK VIEW OF THE CARVED CLOCK-CASE SHOWN BELOW.



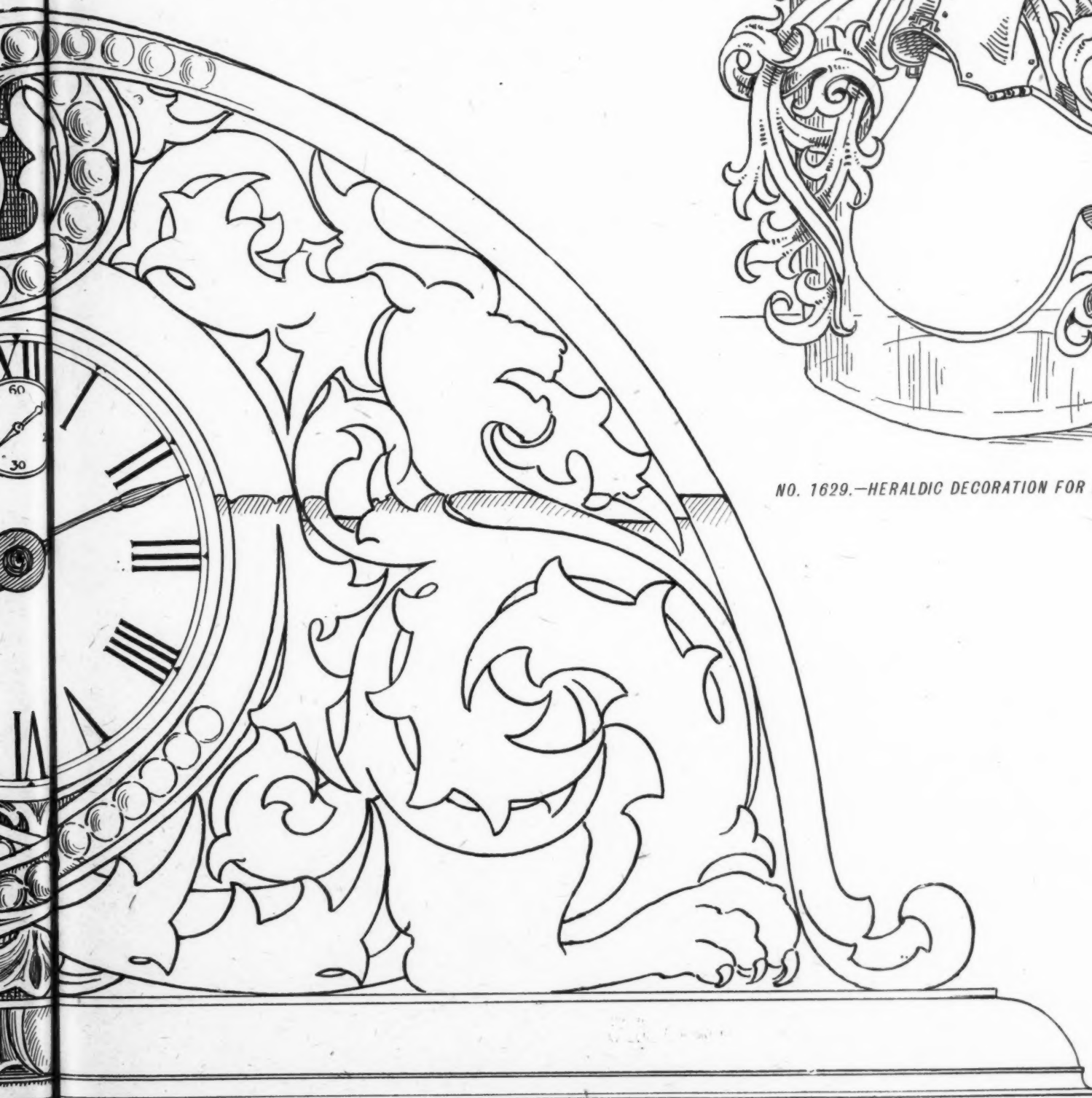
SIDE VIEW OF THE CARVED CLOCK-CASE.



NO. 1628.—CARVED CLOCK IN BYZANTINE STYLE. By KARL

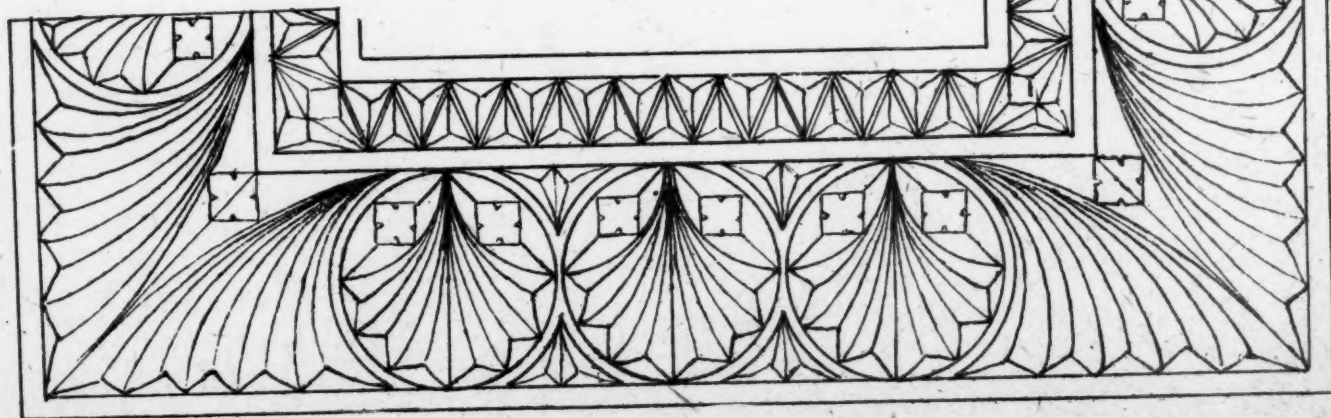
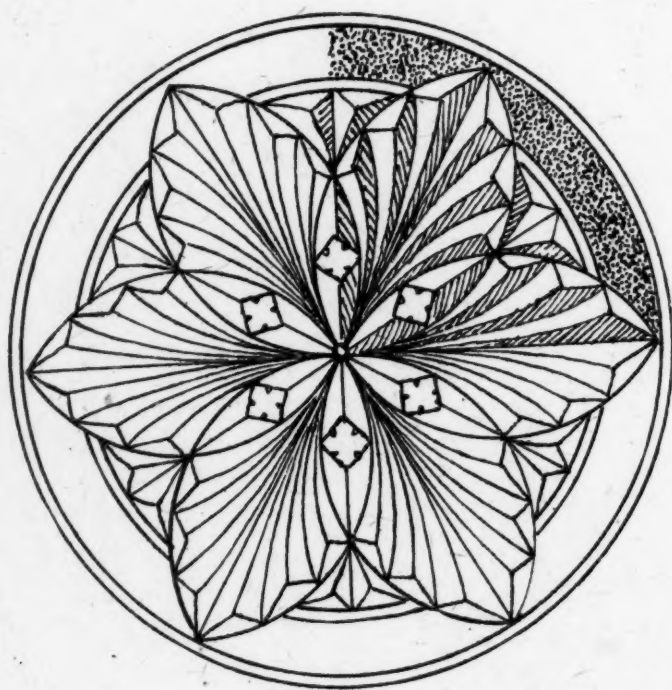
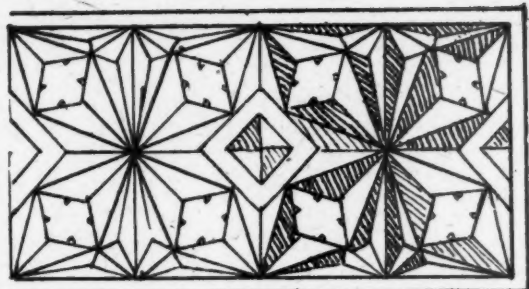
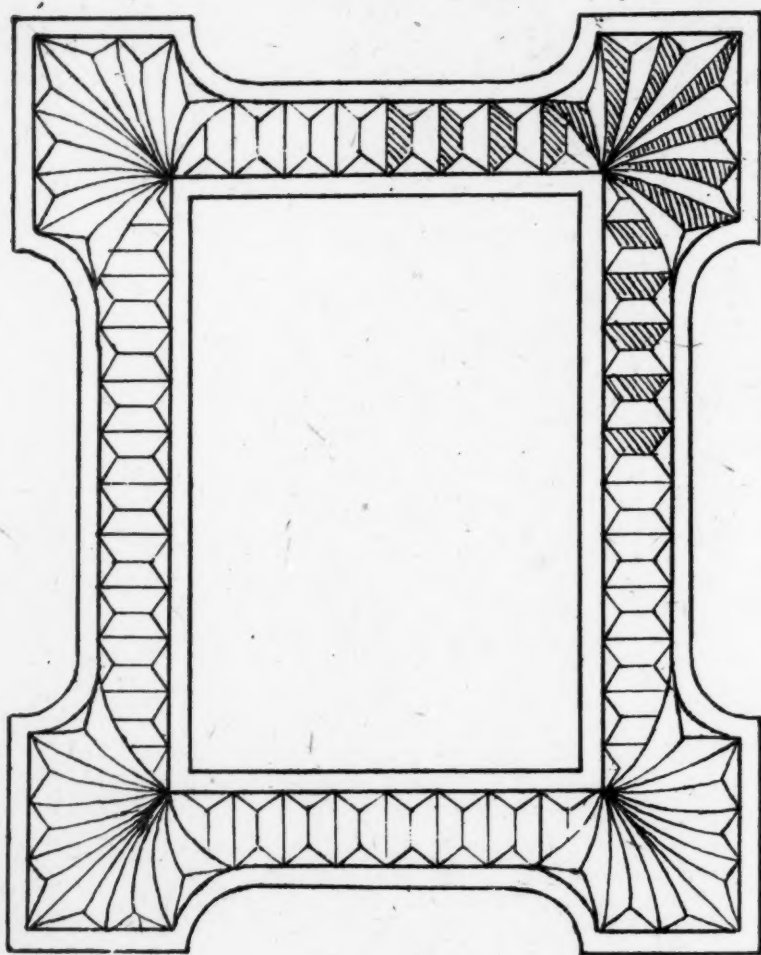


Amateur Working Designs.



NO. 1629.—HERALDIC DECORATION FOR A BEER-GLASS.

# The Art Amateur Working Designs.







# The Art Amateur Working Designs.

5.—HANDKERCHIEF-BOX DECORATION (VIOLETS).

By Mrs. BARNES-BRUCE.

6.—NASTURTIUM SPRAY FOR EMBROIDERY.

7.—BORDER FOR EMBROIDERY (HONEYSUCKLE).

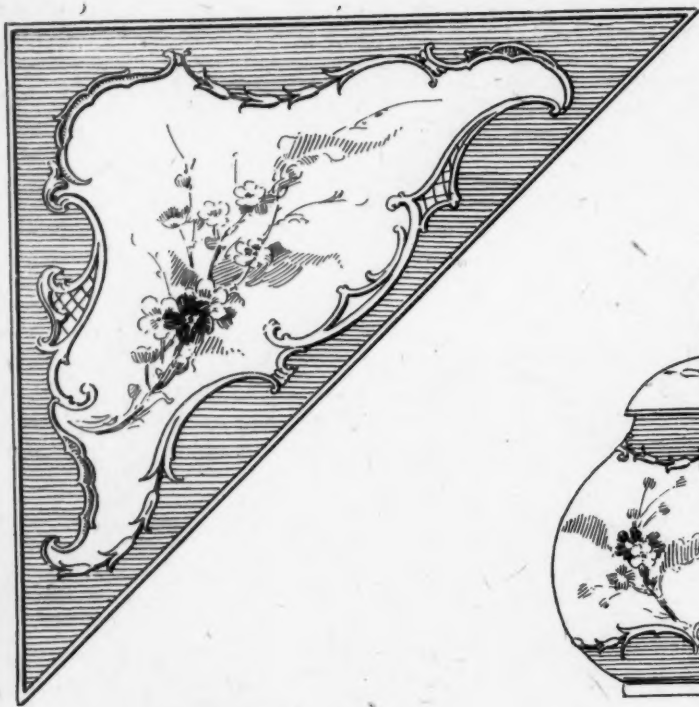
8.—EMBROIDERY DESIGN FOR BLOTTER-CASE  
(PANSIES).

9.—GLOVE-BOX DECORATION (COLUMBINE).

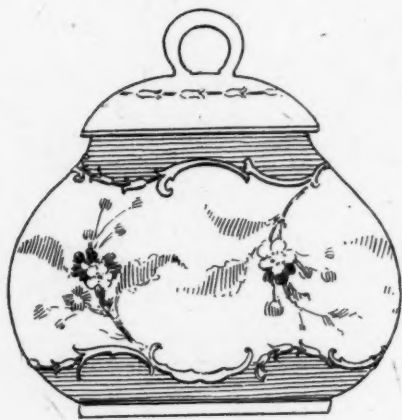


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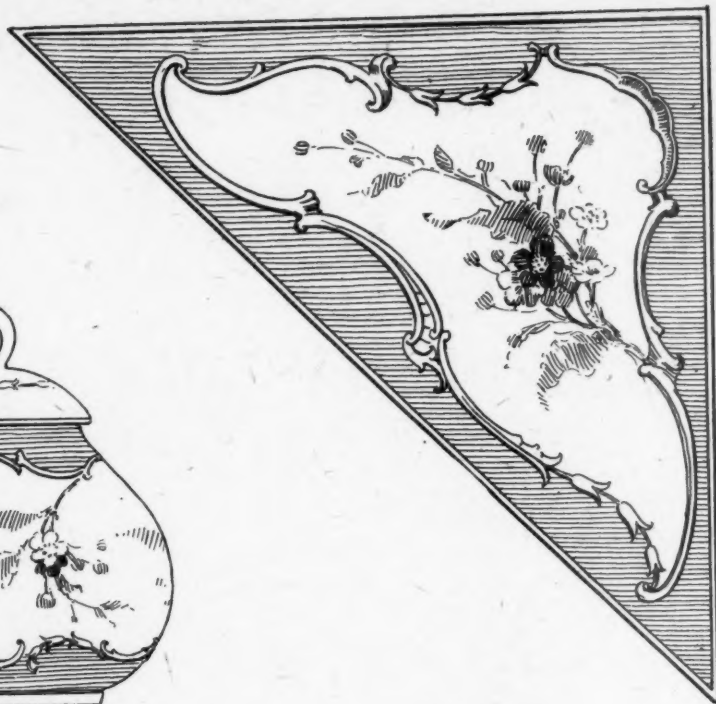
# The Art Amateur Working Designs.



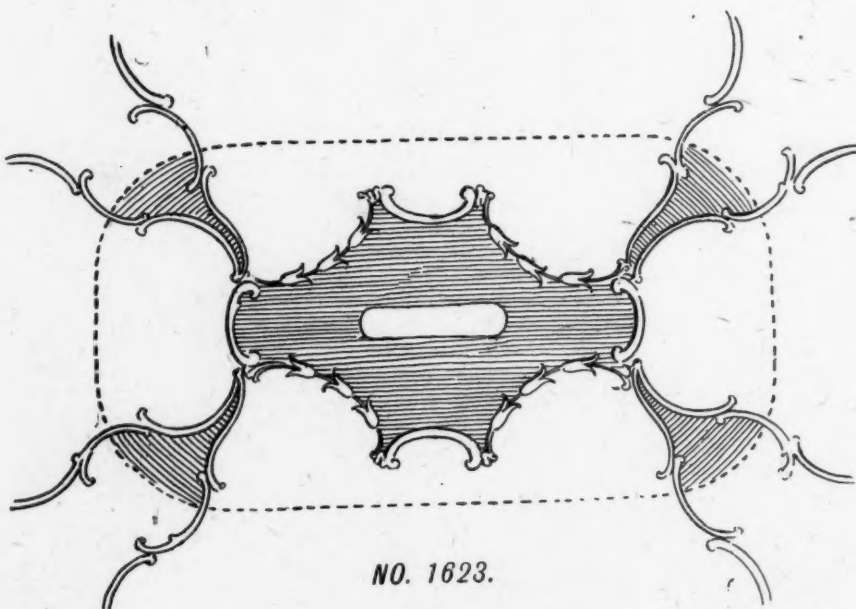
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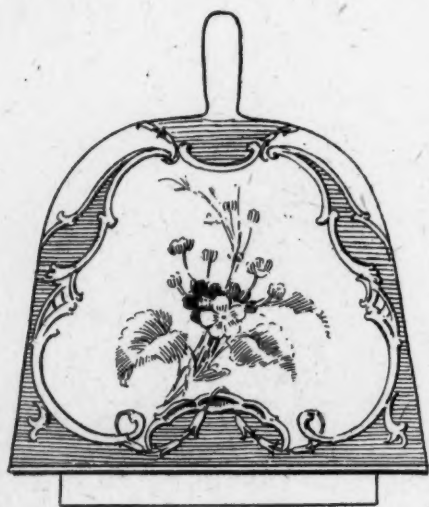
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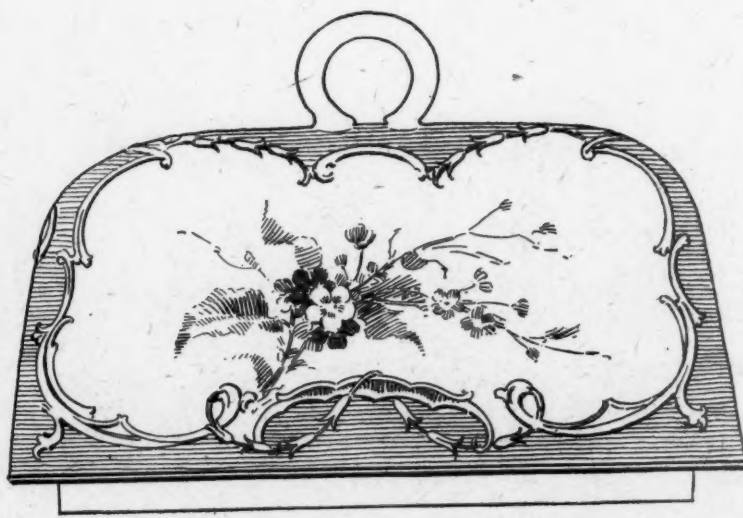
NO. 1621.



NO. 1623.



NO. 1624.



NO. 1625.

LIBRARY SET FOR CHINA-PAINTING: CORNERS FOR THE BLOTTER, INK-STAND, AND TOP, SIDE AND ONE END OF PEN BOX.  
(THE REST OF THE SET WILL BE GIVEN NEXT MONTH.)